

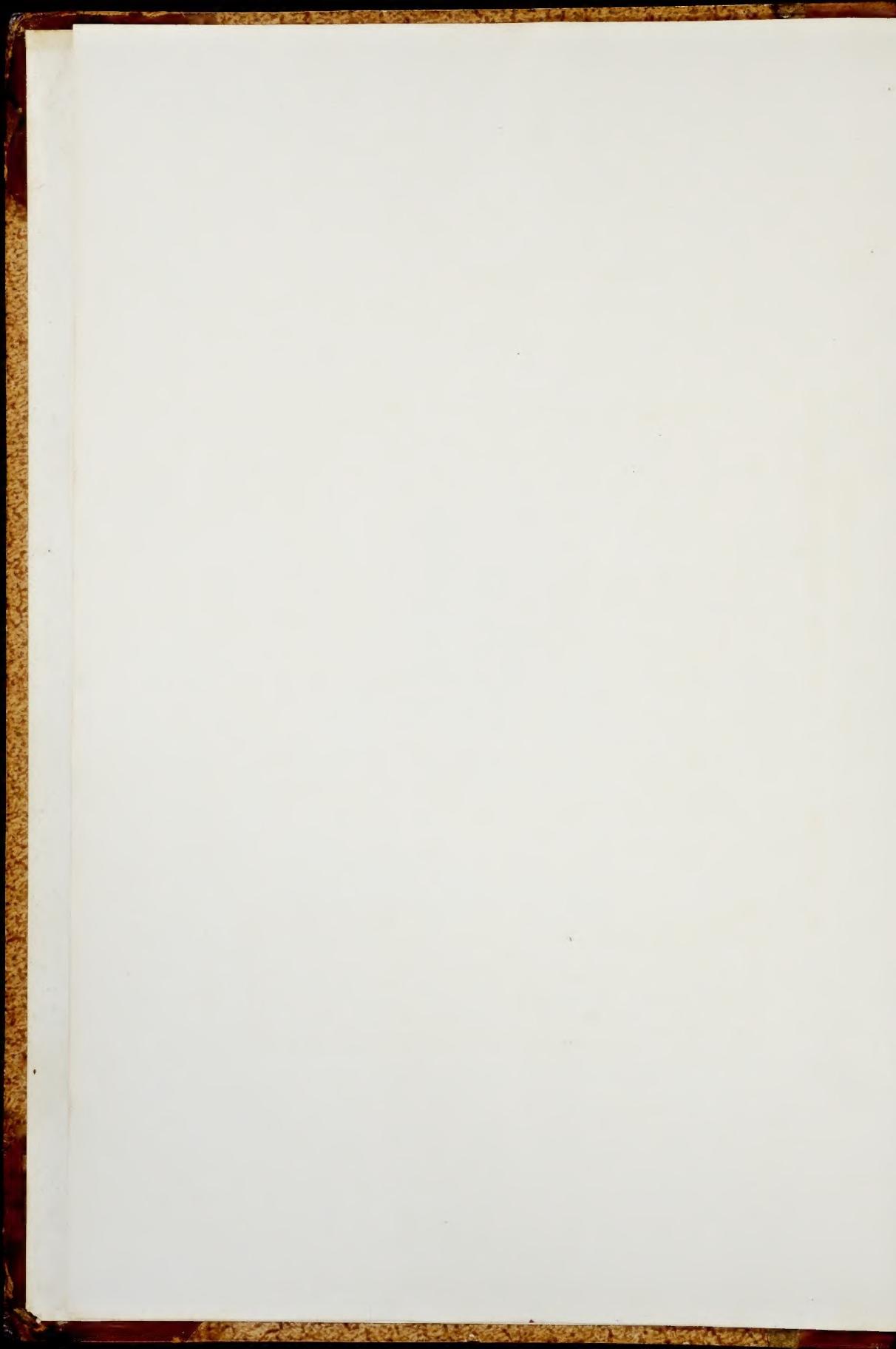


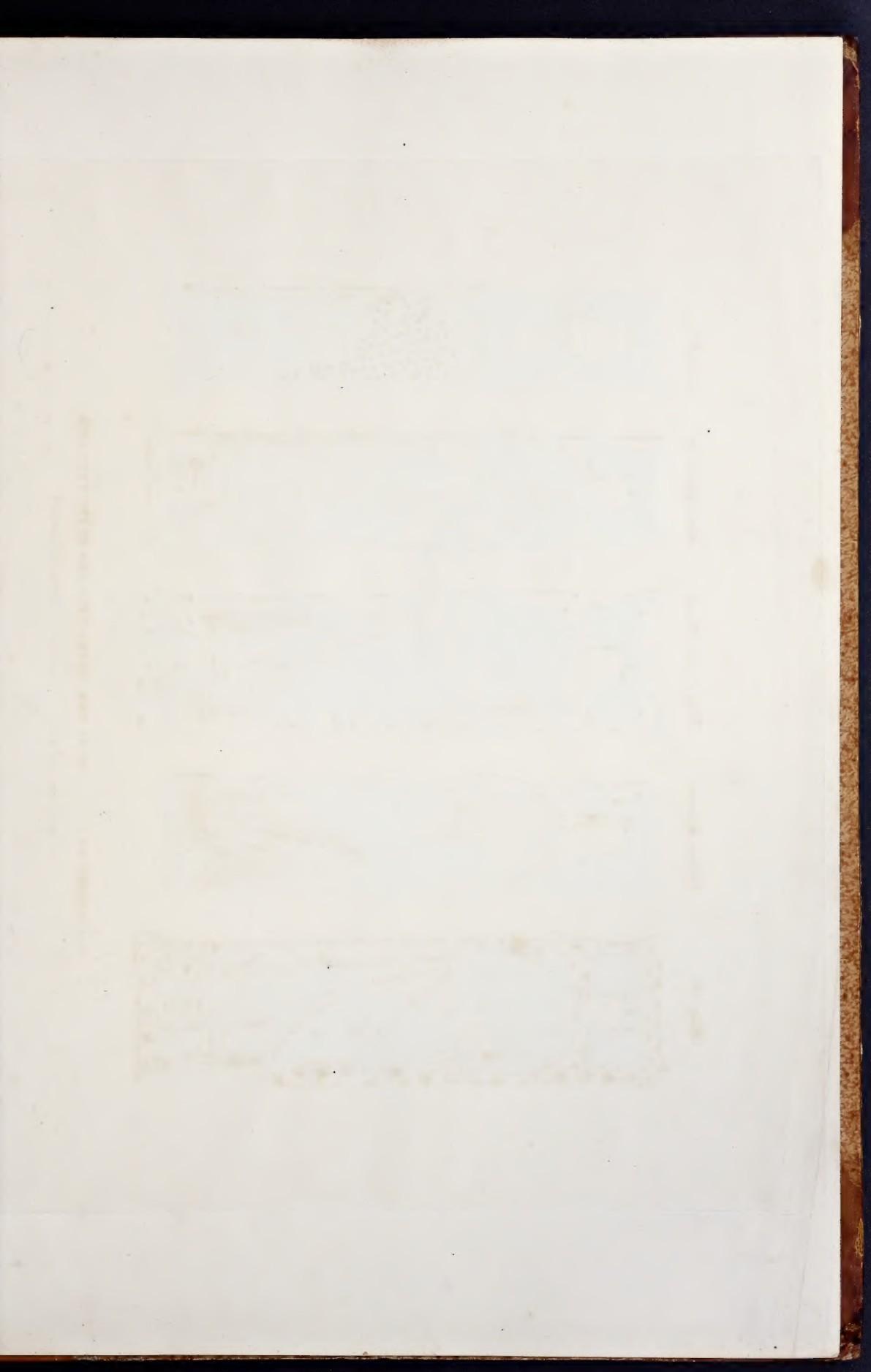
V. imperfect, nearly all the other 8 vols
missing. And divide it with a perfect copy.

This Vol. on Large Paper consists of:-
Title, 120 plates from beginning to frontispiece,
& 2 of them are different states of the same
plate (204), 7 & 8 vignettes, 20 pp. of text.
The plates & the pages of text are not
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Ordinary copies have an "Introduction"
with a Sub-title dated 1832, & 142 plates
(numbered) & 112 pp. of text likewise pag'd.

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early one, on large & thin paper,
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SPECIMENS OF PAINTING ON THE ROYAL EFFIGIES AT FONTEFRUIT,

Painted by Special Commission to Her MAJESTY, MOST EXCELENT MAJESTY.

Done by Mr. Richard Green, Esq.



The
MONUMENTAL EFFIGIES
of
Great Britain;

SELECTED FROM OUR CATHEDRALS AND CHURCHES, FOR THE PURPOSE OF BRINGING
TOGETHER, AND PRESERVING CORRECT REPRESENTATIONS OF THE BEST HIS-
TORICAL ILLUSTRATIONS EXTANT, FROM THE NORMAN CONQUEST TO
THE REIGN OF HENRY THE EIGHTH.

BY C. A. STOTHARD.

DEDICATED BY PERMISSION
TO
THE PRINCE REGENT.



LONDON: PRINTED BY J. MCREEERY, BLACK HORSE COURT, FOR THE AUTHOR: AND TO BE HAD OF HIM, 28, NEWMAN
STREET, OXFORD STREET; JOHN MURRAY, ALBEMARLE STREET; AND ALL BOOKSELLERS.

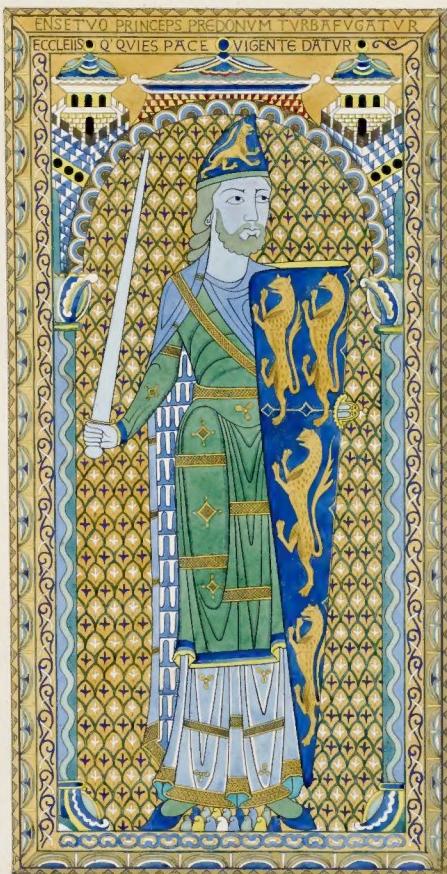
1817.

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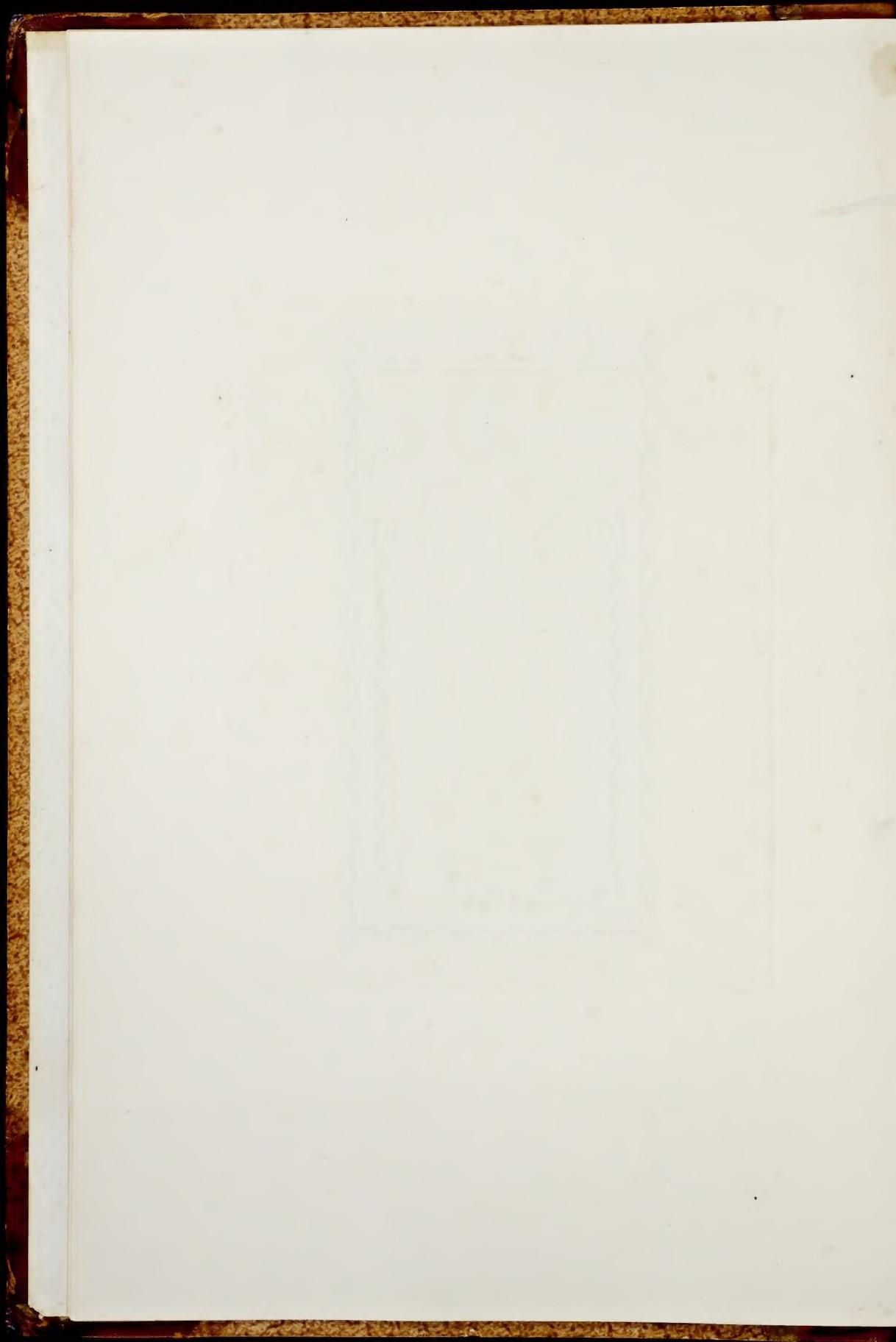
ENSE TVO PRINCEPS PREDONVM TURBAE FVGATVR
ECCLISI Q' QVIES PACE VIGENTE DATVR.

GEOFFREY PLANTAGENET, EARL OF MAINE AND ANJOU. DIED. 1149.

From an Enamelled Tablet formerly in the Church of St Julian at Maine.

Given to the British Museum, Aug. 1869.

Directed by Special Permission to The KING'S MOST EXCELLENT MAJESTY











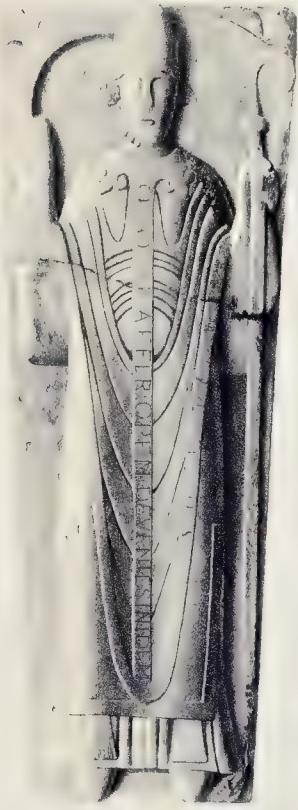
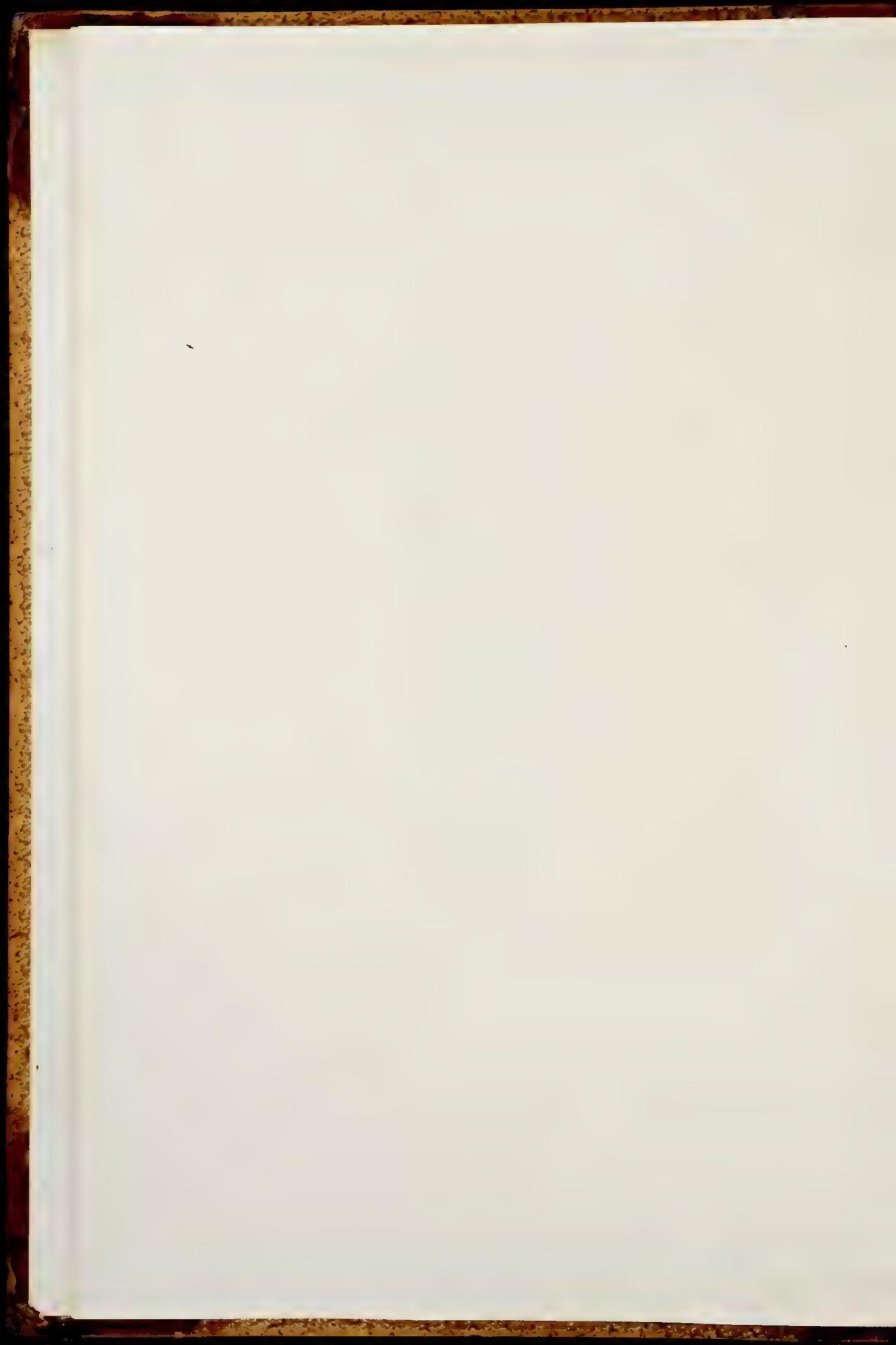


PLATE LXXVII.—THE STANDING FIGURE
IN THE DRAPE.



Henry the Second.

THE destruction of our royal effigies at Fontevraud during the Revolution had been so confidently asserted, that the known devastation of antiquities of this character in France, did not appear to be a sufficient reason to warrant the assertion; but on investigation, by every inquiry it was found to rest on no better foundation, and still wanted confirmation. As the addition of these, to commence our series appeared so desirable an acquisition, and the reflection at the same time presenting itself, that by some fortunate chance they might still be preserved, no other inducements were wanting for hazarding a journey to ascertain their fate. An indiscriminate destruction, which on every side presented itself in a track of three hundred miles, left little to hope on arriving at the Abbey of Fontevraud; but still less, when this celebrated depository of our early kings was found to be but a ruin. Contrary, however, to such an unpromising appearance, the whole of the effigies were discovered in a cellar of one of the buildings adjoining the abbey. For amidst the total annihilation of every thing that immediately surrounded them, these effigies alone were saved; not a vestige of the tomb, and chapel which contained them, remaining. Fortunately, there is nothing destroyed for us to regret. When the fury of the Revolution had ceased, it appears that the veneration these memorials of royalty had for ages excited, led to their removal from the ruined church to a place of more security. They were accordingly conveyed to an octangular isolated building, called the Tour d'Evraud, where they remained safe and undisturbed for eighteen years; but the church having been very lately converted to a prison, and this receptacle being found convenient for some purposes of the new establishment, they were again removed to their present situation, where they are subject daily to be wantonly defaced by the lowest class of prisoners, and where, if they are suffered to remain, they must soon be destroyed.

The effigies are four in number:—Henry II.; his Queen, Eleanor de Guienne; Richard I.; and Isabel d'Angouleme, the Queen of John. Considering their age, and the vicissitudes they have undergone, they are in excellent preservation. They have all been painted and gilt three or four times; and from the style of the last painting, it is probable it was executed when the effigies were removed from their original situation in the choir.* It is this painting which Montfaucon has described, and it has consequently misled him.†

Our present subject, Henry II., the son of the Empress Matilda, and Geoffrey Plantagenet, Earl of Anjou, died at the Castle of Chinon, nigh Fontevraud, October, 1189, in the 57th year of his age, and 35th of his reign. A modern French writer,

* By Jeanne Baptiste de Bourbon, natural daughter of Henry IV. in 1638, who at the same time erected a tomb to contain the whole of them.

† For the gloves having been ignorantly painted of a flesh colour instead of white. Montfaucon says, "Je ne sai que signifient les deux marques rondes qu'il a sur les deux mains." Not conceiving they were the jewels on the gloves, the marks of royalty.

who states as his authorities MSS. preserved in the ecclesiastical archives, says “the body of the unfortunate monarch, vested in his royal habits, the crown of gold on his head, and the sceptre in his hand, was placed on a bier richly ornamented, and borne in great state to the celebrated Abbey of Fontevraud, which he had chosen as the place of his interment, and there set in the nave of the great church, where he was buried.” This account partly agrees with that given by Matthew Paris, who says, “But on the morrow, until he should be carried to be buried, he was arrayed in the royal investments, having a golden crown on the head, and gloves on the hands, boots wrought with gold on the feet, and spurs, a great ring on the finger, and a sceptre in the hand, and girt with a sword, he lay with his face uncovered.” When we examine the effigy, we cannot fail of remarking that is already described by these two accounts; the only variation being in the sword, which is not girt, but lies on the bier on the left side, with the belt twisted round it. It therefore appears, that the tomb was literally a representation of the deceased king, as if he still lay in state. Nor can we, without supposing such was the custom, otherwise account for the singular coincidences between the effigy of King John on the lid of his coffin and his body within it, when discovered a few years since.

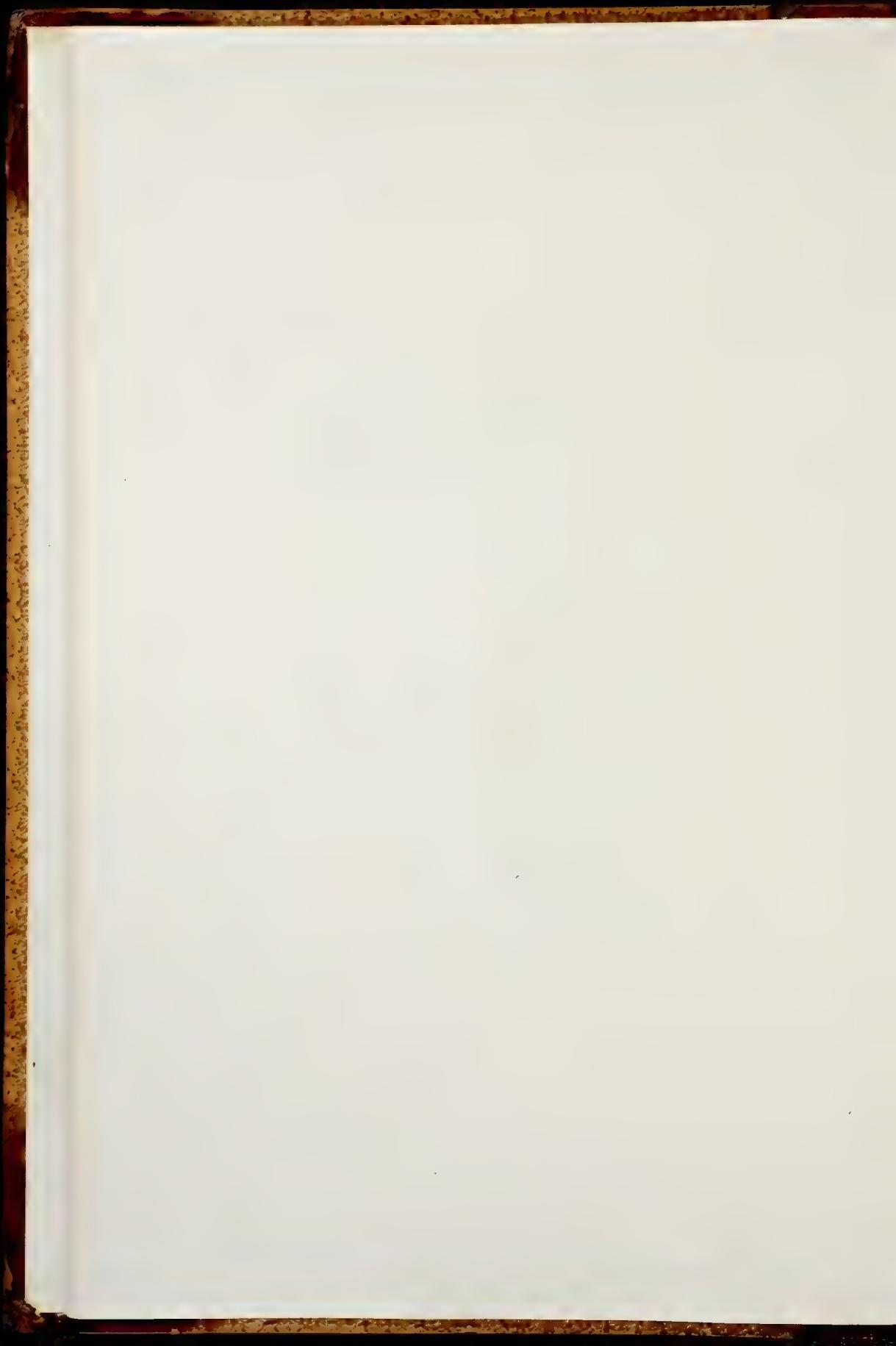
The crown on the head of Henry II. has been probably many years broken, as appears from some remains of an injudicious attempt to restore it with plaster of Paris. It is represented without those clumsy additions in the etchings. The right hand, on which was the great ring, is also broken; but still contains a portion of the sceptre, which, if we may judge from its stays on the breast, must have been remarkably short. The character of the face is strongly marked by high cheekbones and projecting lips and chin; the beard is painted, and penciled like a miniature, to represent its being close shaven; the mantle is fastened by a fibula on the right shoulder, its colour has been, like the cushion under the head, of a deep reddish chocolate; the dalmatic is crimson, and appears to have been starred or flowered with gold. The mantle probably was originally ornamented in a similar manner. The boots are green, ornamented with gold, on which are fastened with red leathers the gold spurs. The whole is executed in free stone, and in a style much resembling the seals of the time, but infinitely superior to what we should expect, judging by the effigy of King John, which in comparison with this is a very inferior production. We are told that Henry II. had on his tomb these lines:

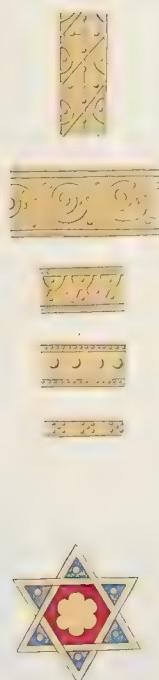
Rex Henricus eram, mihi plura Regna subegi
Multiplicique modo, Duxque Comesque fu
Cui satis ad votum non essent omnia terre
Climata, terra modo sufficit octo pedum.
Qui legis haec, pensa discrimina mortis, & in me
Humanæ speculum conditions habe
Sufficit hic Tumulus, cui non sufficeret orbis,
Res brevis ampla misit, cui fuit ampla brevis.

Details.—Plate I. Fig. 1. Pattern on the bier.



THE DAY THAT SIR LANCELOT WENT AWAY





RELIQUARY STONE OF THE HOLY LAND
LONDON, 1870







Plate

AN OLD FRENCH COSTUME.



A FRENCH COSTUME
IN THE TIME OF CHARLES VIII.

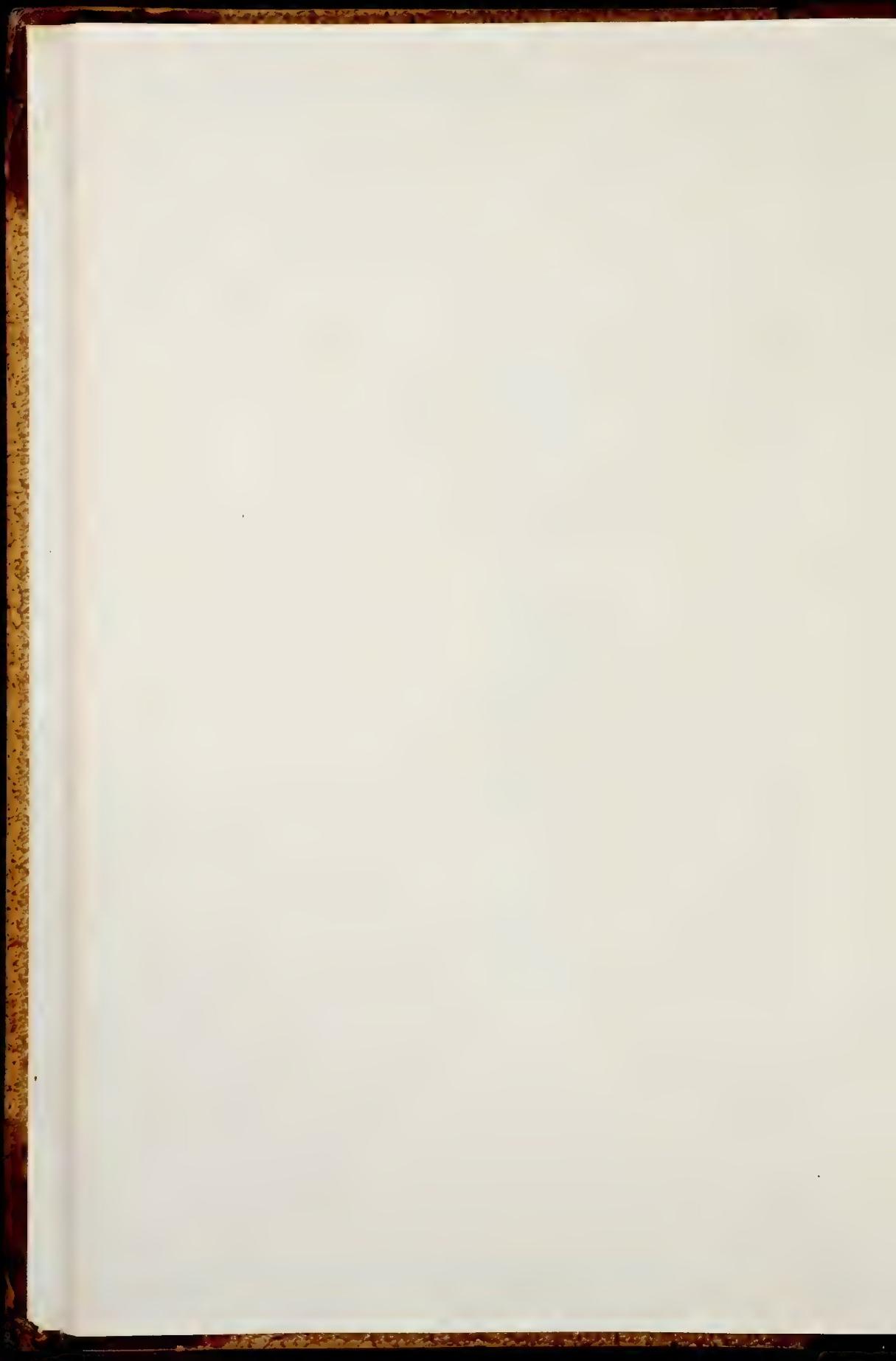
See Plate I.







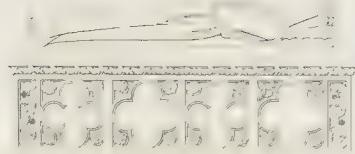






KNIGHT IN ARMOUR





Queen Berengaria.

THIS Princess was the queen of Richard I., and daughter of Sancho, king of Navarre. It does not appear that she was ever in England, a circumstance not surprising, when those events of her life known are considered, and that Richard himself did not, altogether, pass more than eight months in his English possessions. Berengaria is first spoken of as being brought to king Richard by his mother Eleanor de Guenne, at Messina, when on his way to the Holy Land. She was afterwards married to him, and crowned by the bishop of Evreux in the island of Cyprus. From thence in company with Joan, the sister of Richard, she proceeded to share with her husband the fatigues and perils of the Crusade: on her return to Europe, sailing a few days before the king, she avoided the captivity into which he subsequently fell, and retired to Poitiers. No more of her is known till after the death of Richard Cœur de Lion, when on claiming her dower of King John at Chinon in 1201, it appears she was so little recognized as the queen of Richard, that it was not till after the testimony of the validity of her marriage, by those that were present at its celebration, that John would satisfy her demand. Henry III., in the 4th of his reign, 1219, compounded with her in lieu of her dower. The time of her death is uncertain; she was buried in the abbey of L'Espan, which she had founded. Berengaria was celebrated as well for her eloquence as her beauty; but Richard has been charged by some historians with having neglected her.

Considering that amidst the havoc of monumental sculpture in France, the Royal Effigies at Fontevraud have escaped destruction, it becomes still more remarkable, that the same good fortune should have also attended this effigy, the last erection in France commemorative of Royalty which belonged to the English monarchy. Although the tomb was overlooked in the heat of Revolutionary Vandalism, yet has it ultimately suffered from the suppression of religious houses. On visiting the abbey of L'Espan in 1816, near Mans, which contains this tomb, the church was found in a ruinous state, and had been applied to the purposes of a barn. The architectural parts of Queen Berengaria's tomb were discovered lying about the place, but the effigy was concealed beneath a considerable quantity of wheat. After many difficulties, and the delay of a twelvemonth, it was uncovered, and found placed upright in a niche, in ex-

cellent preservation, with the exception that the whole of the left arm was wanting. By the effigy were lying the bones of the Queen, the silent witnesses of the sacrilegious, as well as recent demolition of the tomb. After some search, a great portion of the arm belonging to the statue was recovered, but the remainder could no where be found. As the destruction of this tomb had been the work of no very distant period, it was deemed interesting to seek the testimony of those engaged in it, relative to what besides the bones had been discovered within the tomb. Three men, who had assisted in this work of destruction, stated, that the monument with the figure upon it, stood in the centre of the aisle at the east end of the church; that there was no coffin found within it, but a small square box, containing bones, pieces of linen, some stuff embroidered with gold, and a slate, on which was an inscription. The slate alluded to in this statement, was found in the possession of a canon of the church of St. Julien, at Mans; upon it was engraven the inscription following, which accounts for the interior state of the tomb.

Mausoleum Istud Serenissime Berengariae Anglorum Reginae hujus Cenobi Fundatrix Inclite restauratum et in angustiorem locum hunc translatum fuit in eoque: recondita sunt ossa hac que reperta fuerunt in Antiquo tumulo die 27 Maii Anno Domini 1672.*

Of the original situation of the tomb we must remain ignorant, but there can be no doubt whatever, from the style of the architecture and sculpture, that it is of the same date as the effigy, which may be placed towards the commencement of the thirteenth century. As St. Julien, the principal church at Mans, is about to be restored as nearly as possible to the same state it was in before the Revolution, it has been suggested to those superintending so praiseworthy a work, to remove and place the monument of Berengaria in that church; and it appears probable that this will be done.

The sides of the tomb are ornamented with deep quatrefoils. The effigy which was upon it is in high relief. It represents the Queen with her hair unconfined, but partly concealed by the coverchief, over which is placed an elegant crown. Her mantle is fastened by a narrow band crossing her breast; a large fermail or broach, richly set with stones, confines her tunie at the neck. To an ornamented girdle which encircles her waist, is attached a small aulmoniere, or purse, to contain alms. The Queen holds in her hands a book, singular from the circumstance of having embossed on the cover a second representation of herself, as lying on a bier, with waxen torches burning in candlesticks by her side. This effigy, among many others, is an instance of the incorrectness of the prints in Montfaucon's work on the Monuments of the French Monarchy. There is a representation, professed to have been from this effigy, in which the book is entirely left out, and the position of the arms altered; that such unwarrantable liberties were taken, is now the more to be lamented, as the greater part of the originals in Montfaucon's collection no longer exist.

Details—Fig. 1. Part of the Crown:—2. The fermail:—3. The aulmoniere, as attached to the girdle.

* This Tomb of the most serene Berengaria, Queen of the Angles, the noble Founder of this Monastery, was restored and removed to this more sacred place. In it were again deposited the bones which were found in the ancient sepulchre, on the 27th day of May, in the year of our Lord 1672.







FIGURE 2. FIGURE 3.
FIGURE 4. FIGURE 5.

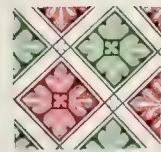




















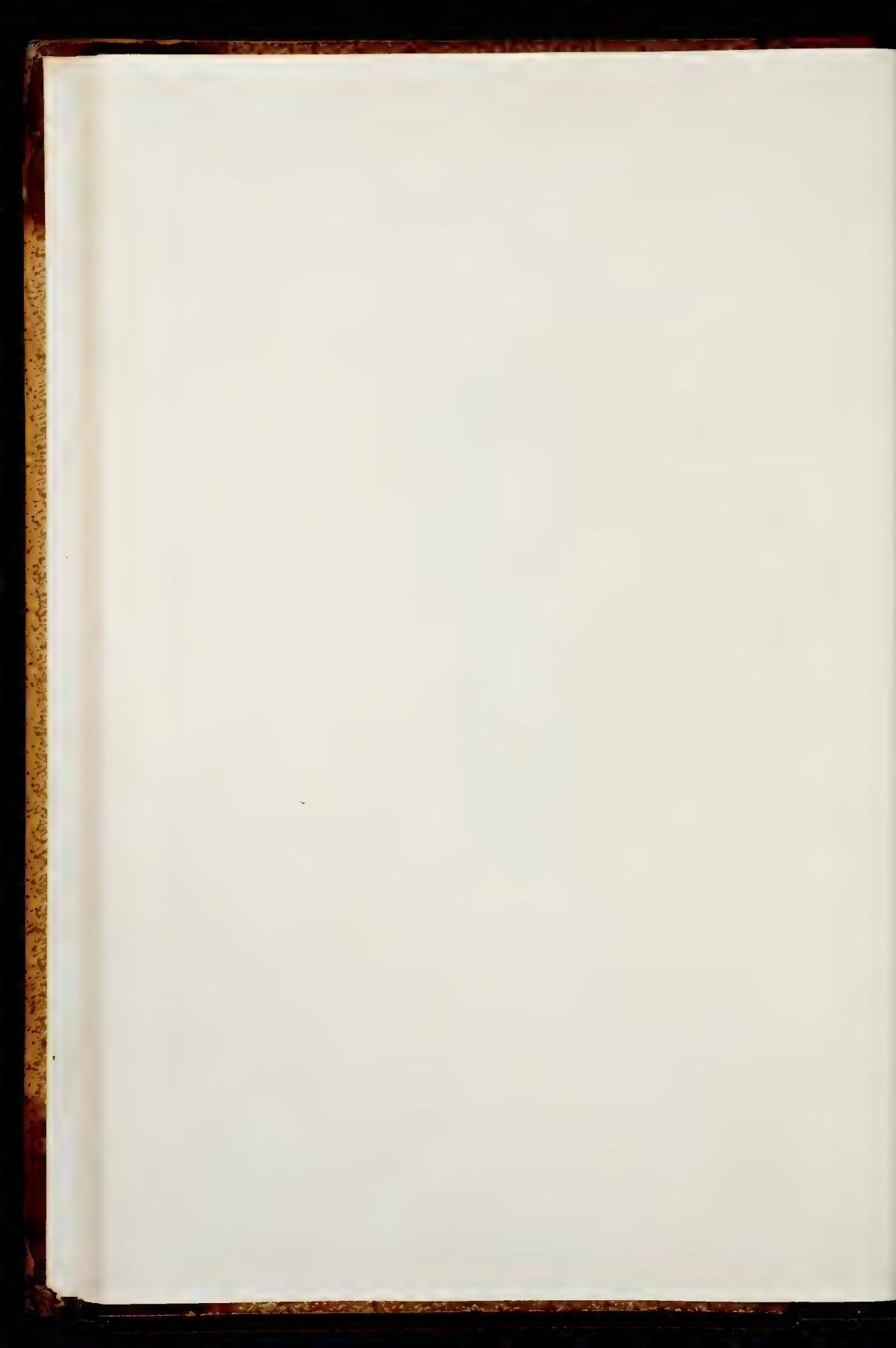
C. 1200-1250
King Casimir I Wenceslaus of Poland





THE PEN IN THE HAND

BY JAMES THOMAS







KNIGHTS TEMPLAR.











ANGLO-NORMAN EFFIGY
In the Minster Church, London.



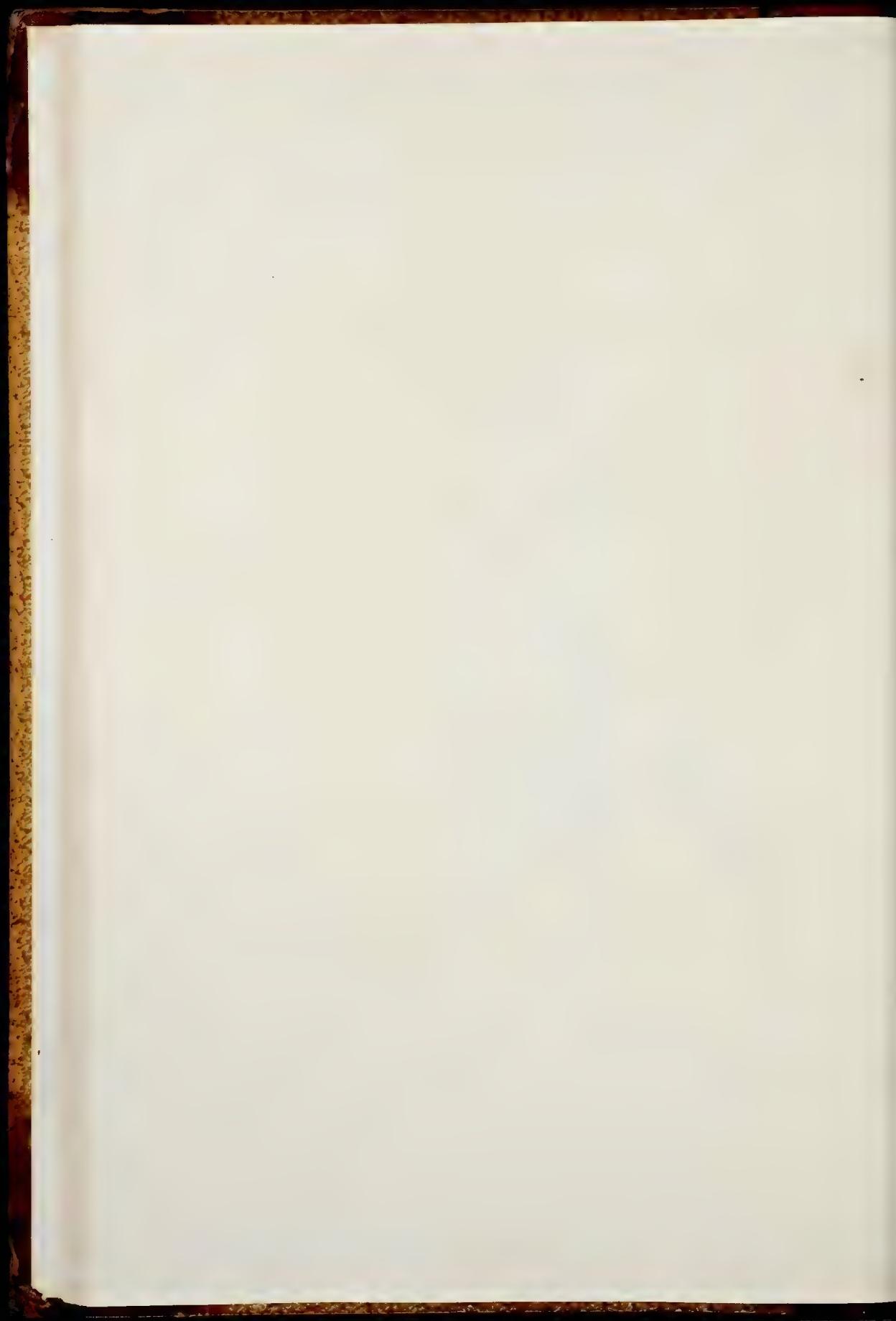


MELCHIOR
on the Nostre Dame of Paris. (Musée des Monuments.)





Fig. 10. A fragment of a vase and a statue of a seated figure.













CHINESE WOMAN - DANCER.
C. D. C. - Chinese India dance.





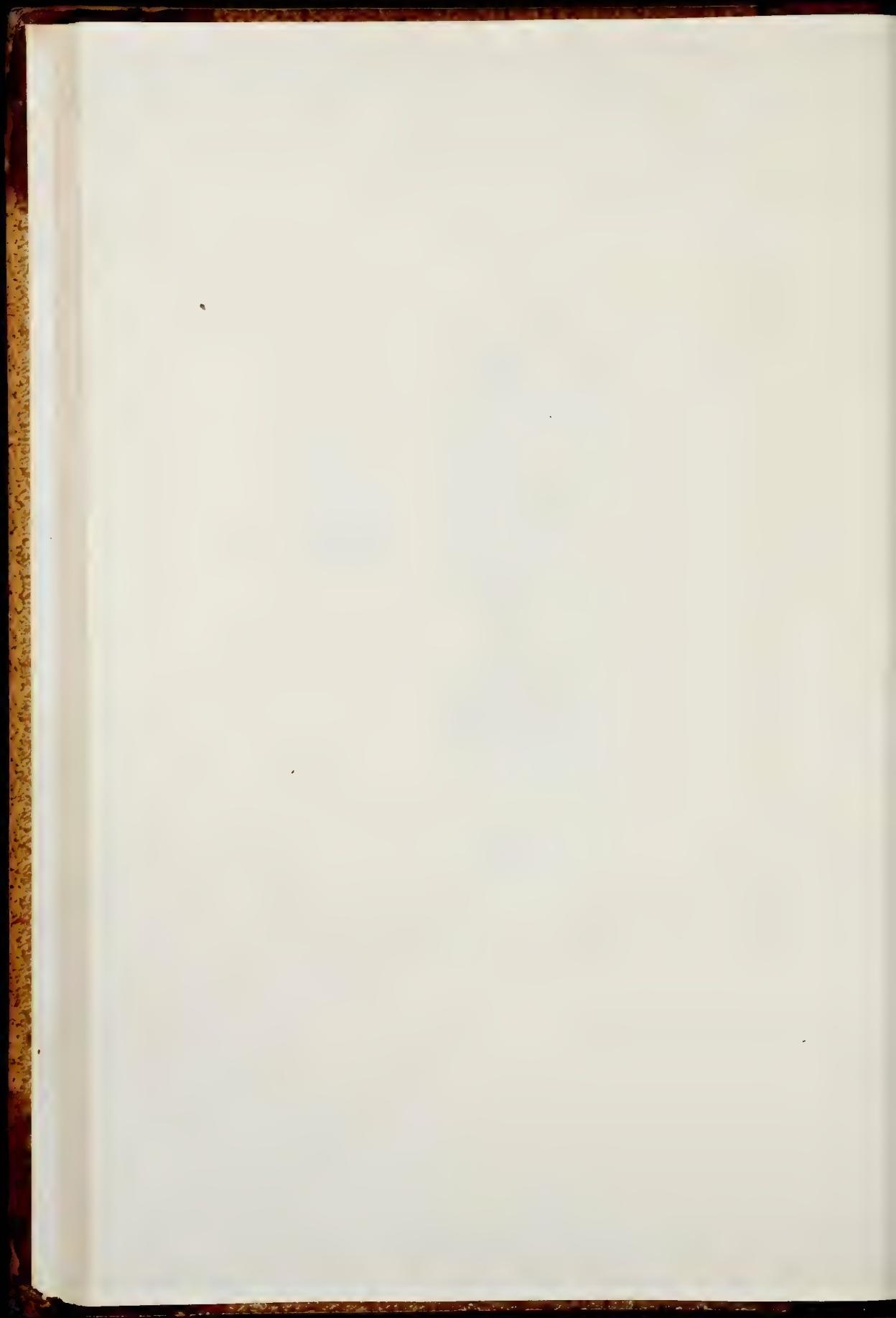




Fig. 1. Dancer, 16th century
India, Mughal, Bijapur, Deccan





100. CANTUS OF THE STREETS
LITTLE CHILDREN OF HOMAS, THE CONVENT OF MONTMORIN
THE CHURCH OF SAINT ANDREW

101. CANTUS OF THE STREETS
LITTLE CHILDREN OF HOMAS, THE CONVENT OF MONTMORIN
THE CHURCH OF SAINT ANDREW

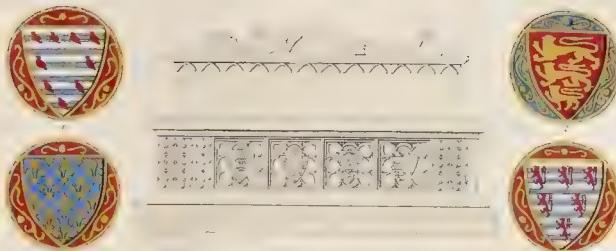












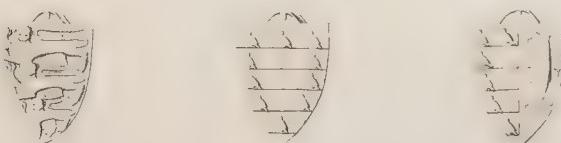
William de Valence, Earl of Pembroke.

WILLIAM DE VALENCE, son of Hugh le Brun, Earl of March, and half-brother by his mother, Isabel d'Angouleme, to Henry III, in 1247, came to England. Soon after his arrival he was with great state and solemnity knighted by the king at Westminster, who continuing to lavish favour on him and his brothers, and also giving himself too much to their counsels, the indignation and hatred of the barons was raised against them. In consequence William de Valence was obliged to quit the kingdom, but returning three or four years after, commanded in the king's army at the battle of Lewes, 1264. On seeing the day lost he fled to Pevensy, and from thence to France; but it appears he did not remain there any time, being at the battle of Evesham, 1265, which restored to Henry III. his regal authority. William de Valence, 10th of Edward I., 1283, was in the expedition against the Welsh, and in 1296 being at Bayonne, was there slain by the French.

His monument is composed of an altar tomb of stone, on which is raised a superstructure of oak, bearing the effigy of the deceased, formed of the same material: the whole of this wood-work was once covered with plates of copper enamelled and gilt; but of these splendid decorations, there is scarcely any thing left but what is to be found on the figure, which has also suffered in parts. The human form is rudely expressed, a costly display of materials and workmanship appears to have been the principal object of the artist who executed it; and it indeed gives a very high idea of the goldsmith's art at that early period.

William de Valence is represented entirely in mail. On his head is a rich circle, once adorned with stones or glass, but the empty collets now only remain. The surcoat has been powdered with a number of little escutcheons bearing the arms of De Valence, only three of these are left; the situation and number of those gone may be easily traced. The rich lacing about the surcoat and arms, appears to have been used for the purpose of concealing the unsightly joinings of the plates which cover the figure. In the spurs it is remarkable that they have been fastened on with cloth, in form of straps of an extraordinary thickness; of these, as might be expected,

B



but a small portion remains. The table of the tomb has been covered with a fret of the arms of England and De Valence; it is possible that on the raised border which surrounded it, was the inscription, perfect in Weever's time, who says, "about the verge or side of his monument these verses are inlaid with brasse."

Anglia tota doles, moritur quia regia proles,
Qua florere soles, quae contuscat infusa moles,
Guilelmus nomen insigne Valentus prebet
Celsum cognomen, nam tale dant sibi debet
Qui valuit validus, vincens virtute valore,
Et placuit placidus, sensus mororumque vigore,
Dapalis et habilis, immutus, prælia sectans

Uulis ac humulis, devotus præmia spectans
Malleque trecentis cum quatuor inde retentis,
In Maii mense, hunc mors propria fert ene,
Quaque legis hæc repeate quam sit via plena tumore,
Mercede lege, te moriturn & incus hore,
O clemens christe celos intret precor iste,
Nil videat triste, qua pretulit omnibus bisce.

On the sides and ends of this part of the tomb, are the remains of arches, twelve on each side, three at top, and four at bottom, within which were probably figures representing the relatives of the deceased; for at the foot of each arch, placed horizontally, formerly was an escutcheon to point out each personage; five only are now left, given in the margin, fig. 1, 2, 3, 4. No. 2 is repeated. In one of the Lansdowne MSS. in the British Museum, are drawings, taken in 1610, of nineteen of the lost escutcheons. As they cannot be more in place than here, they are given, plate 2,—where there are repetitions, they are marked by the figures. The stone altar tomb, on which the parts described are raised, has on its sides and foot, on escutcheons in relief, the arms of England, William de Valence, and Aymer his son. The latter are distinguished by being dimidiated with those of Clermont.*

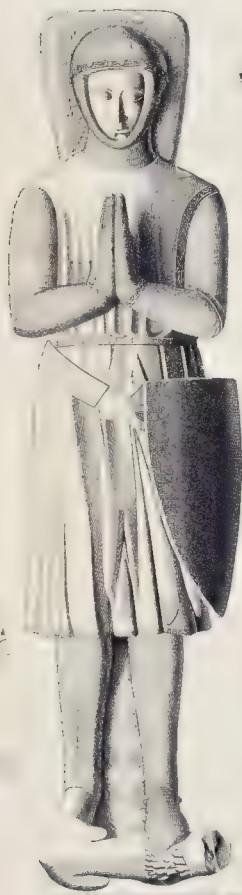
There is good ground for supposing the upper or metallic part of the tomb to be French work. The mode of bearing the shield on the hip, and of emblazoning the surcoat by little escutcheons, are both fashions common to French monuments, seldom if ever occurring in this country. That we did employ French artists in enamelled tombs, there is proof in that of Walter de Merton, executed at Limoges, and put up in Rochester Cathedral, but destroyed at the Reformation.† That the style of the tomb in question was otherwise French than in the points abovementioned, we may see by comparing it with Lobineau's print of the enamelled tomb of Alice, Duchess of Bretagne.

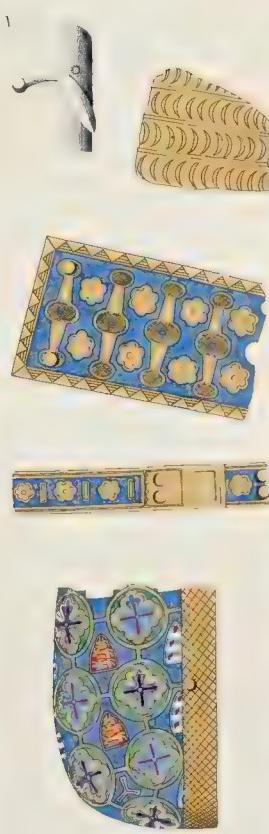
Details—Plate 1, Fig. 1. The circle enlarged:—2, 3, and 4, portions of the lacing on the surcoat. The enamelling and diapering on the shield. And of the enamelled fret. 5. The remains of the sword. 6. Engraved border on the lower part of the surcoat. Plate 2, Fig. 1, 2, and 3. Enamelling on the pillow and belts.‡ 4. Portion of the mail, formed by engraved lines, and appears to be of that kind which is so seldom represented on stone. 5. Spur, with part of the strap.

* Beatrice, daughter of Raoul de Clermont, Lord of Nesle, Constable of France, was the first wife of Aymer de Valence, and was probably living at the time the tomb was erected.

† This tomb, which was of copper enamelled and gilt, cost for its construction, and the expense of its carriage from Limoges to Rochester, 41*L. 5*s.* 6*d.**

‡ Neither of the belts have any arms emblazoned on them, nor are the escutcheons on the surcoat, but six in number.—*Vide Goncz.*



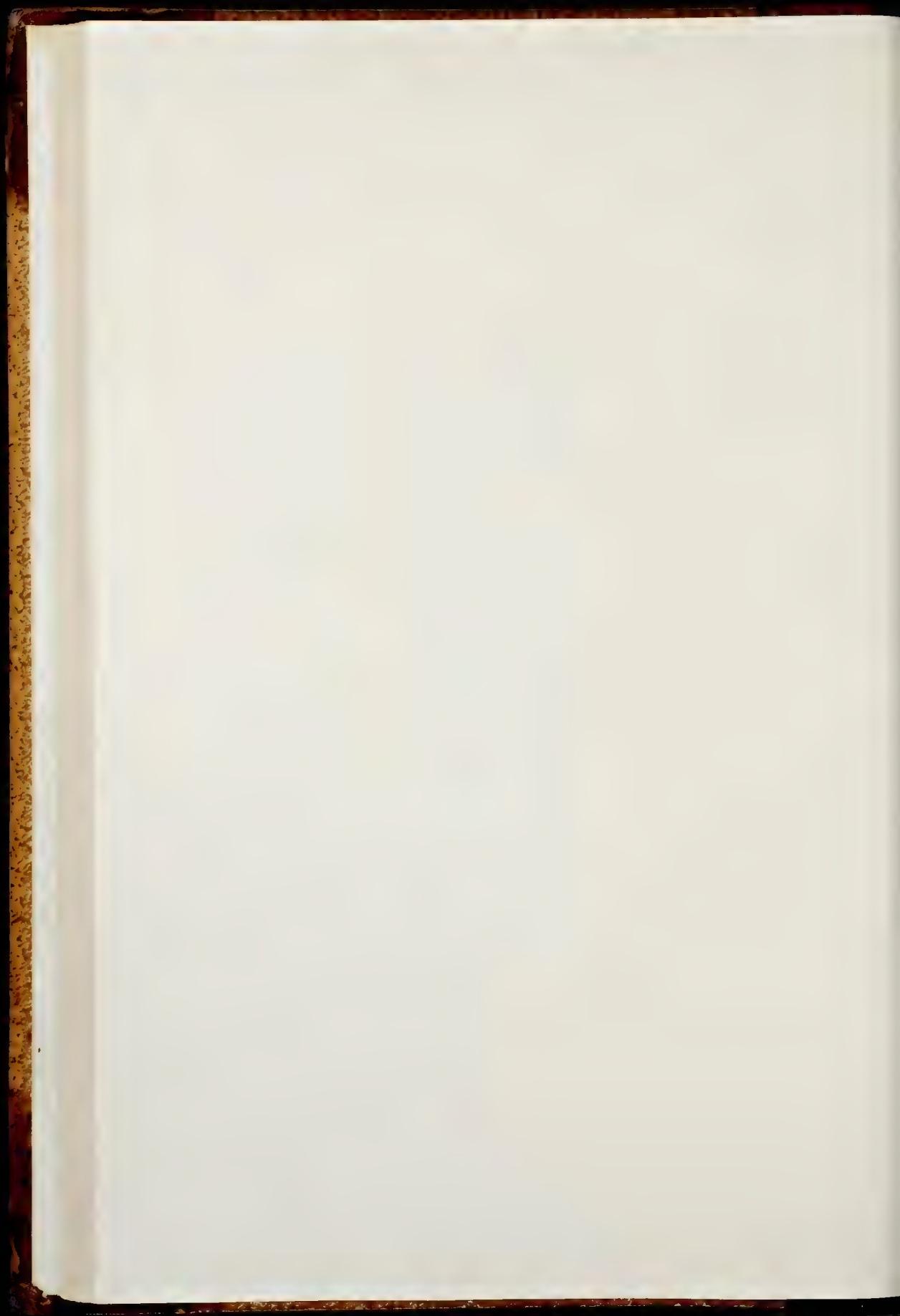




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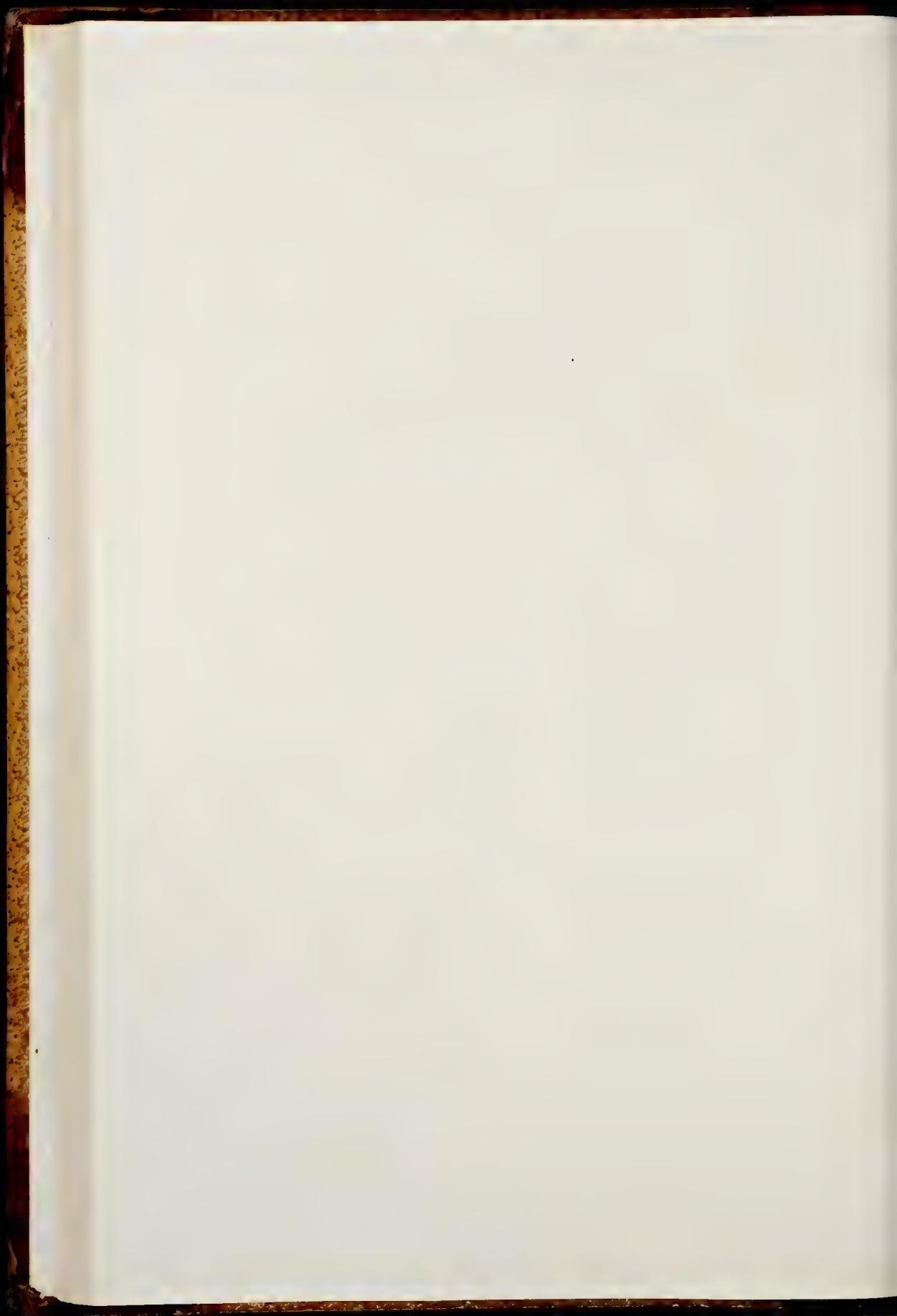
Dinner Etchings by C. A. Dallard, San Francisco, 1913.

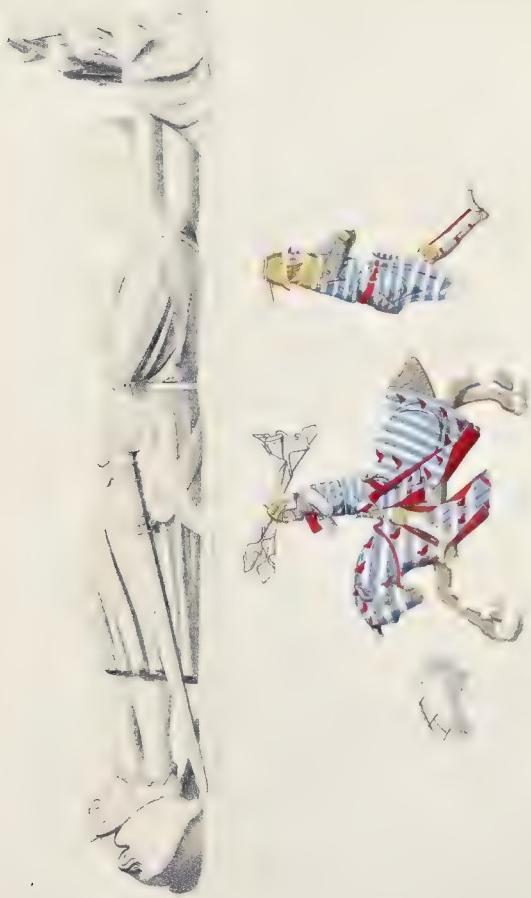




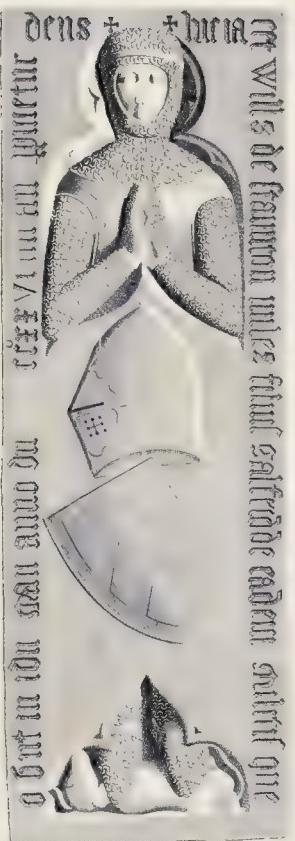












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o fuit in iher man annos du
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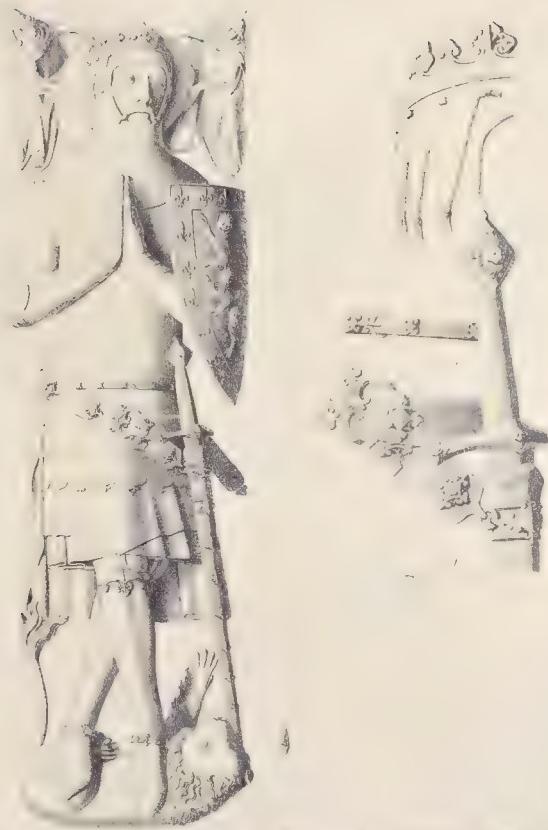


















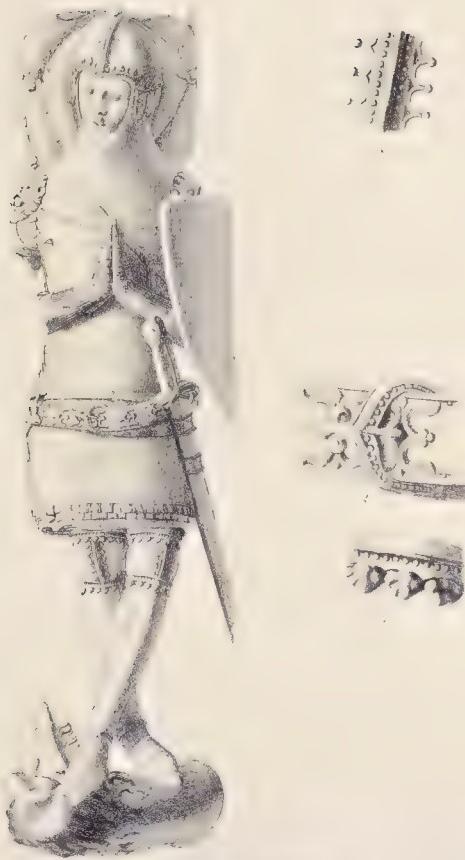


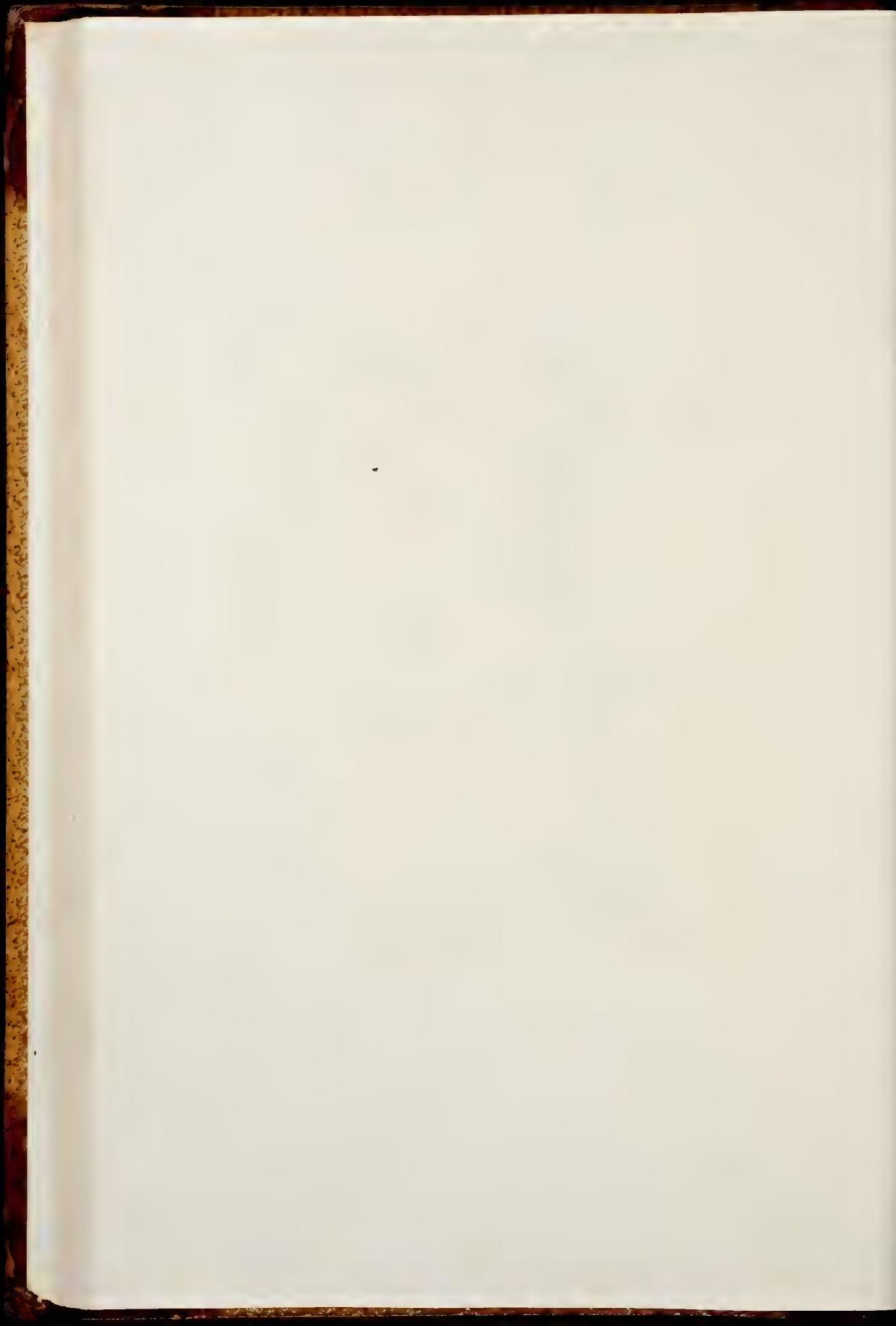




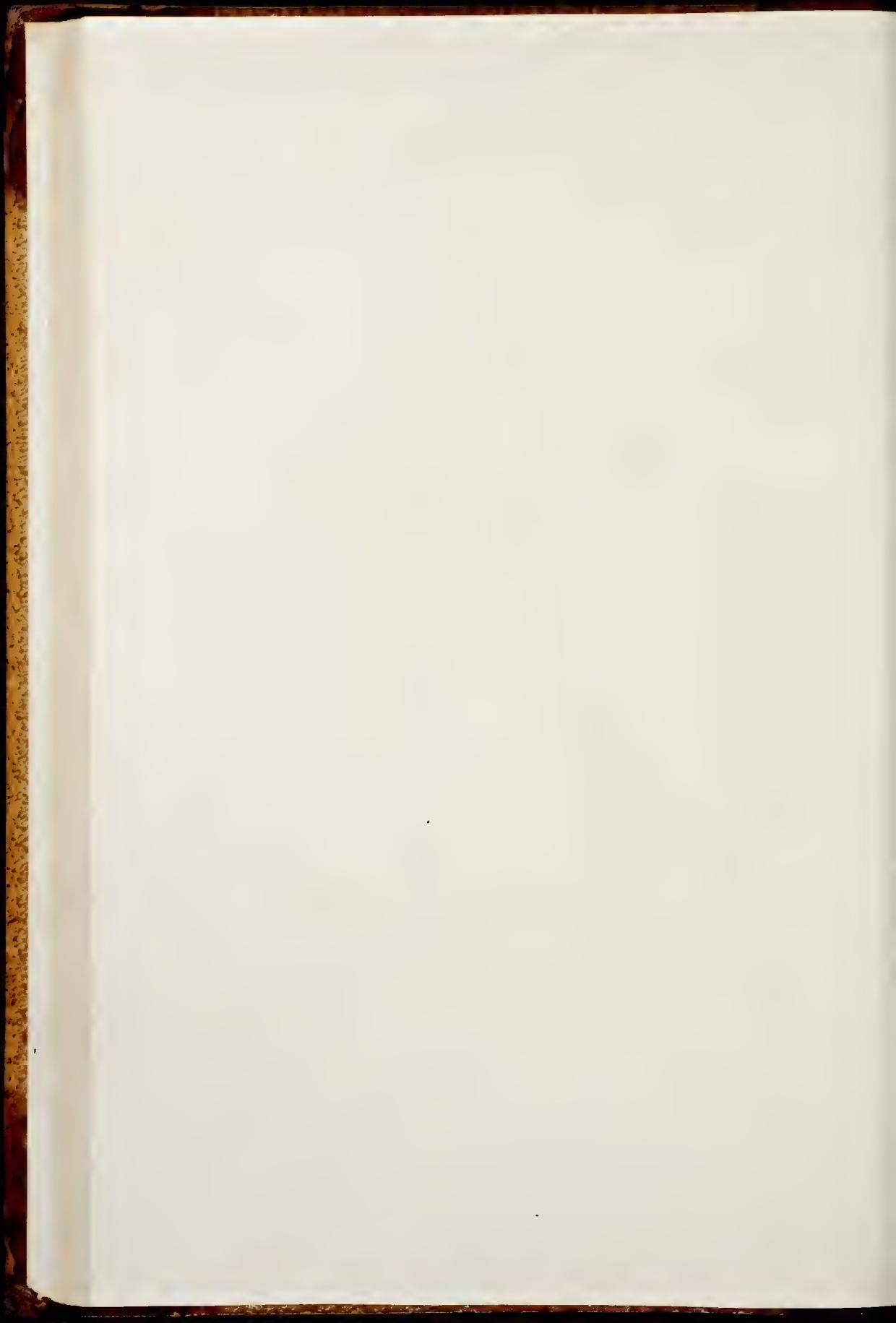
MUS. NO. 5544. C. 1400.
In Museum of Fine Arts,
Boston, Mass., U.S.A.

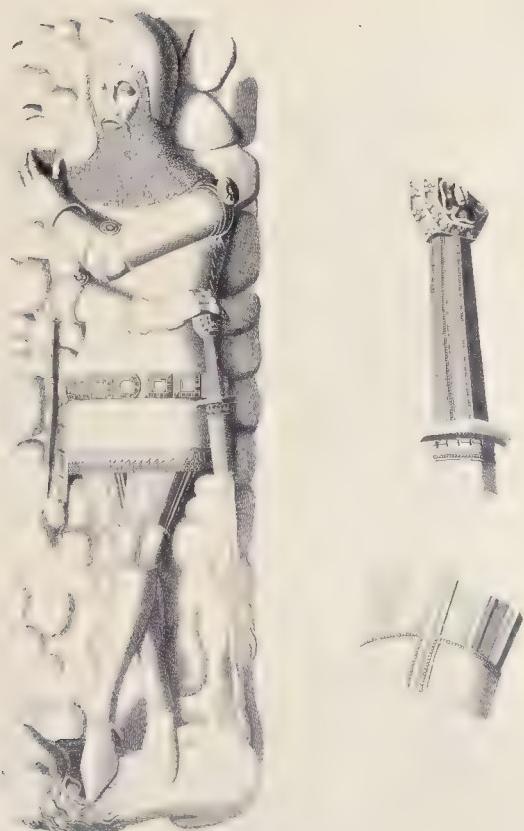
















Monk in 1777.
Little Cloister at the Convento Notredame Abbey.





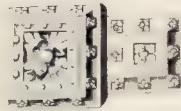










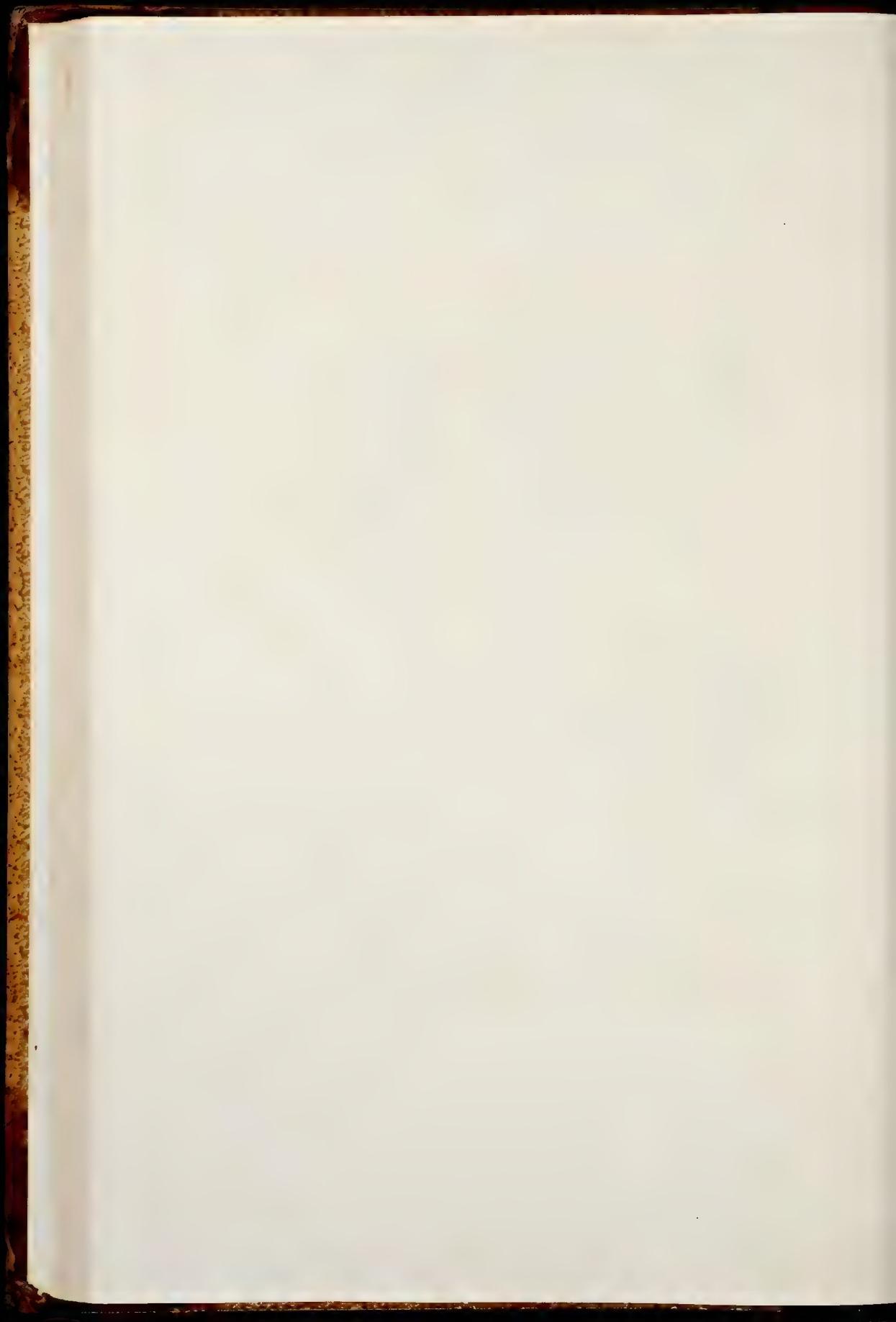


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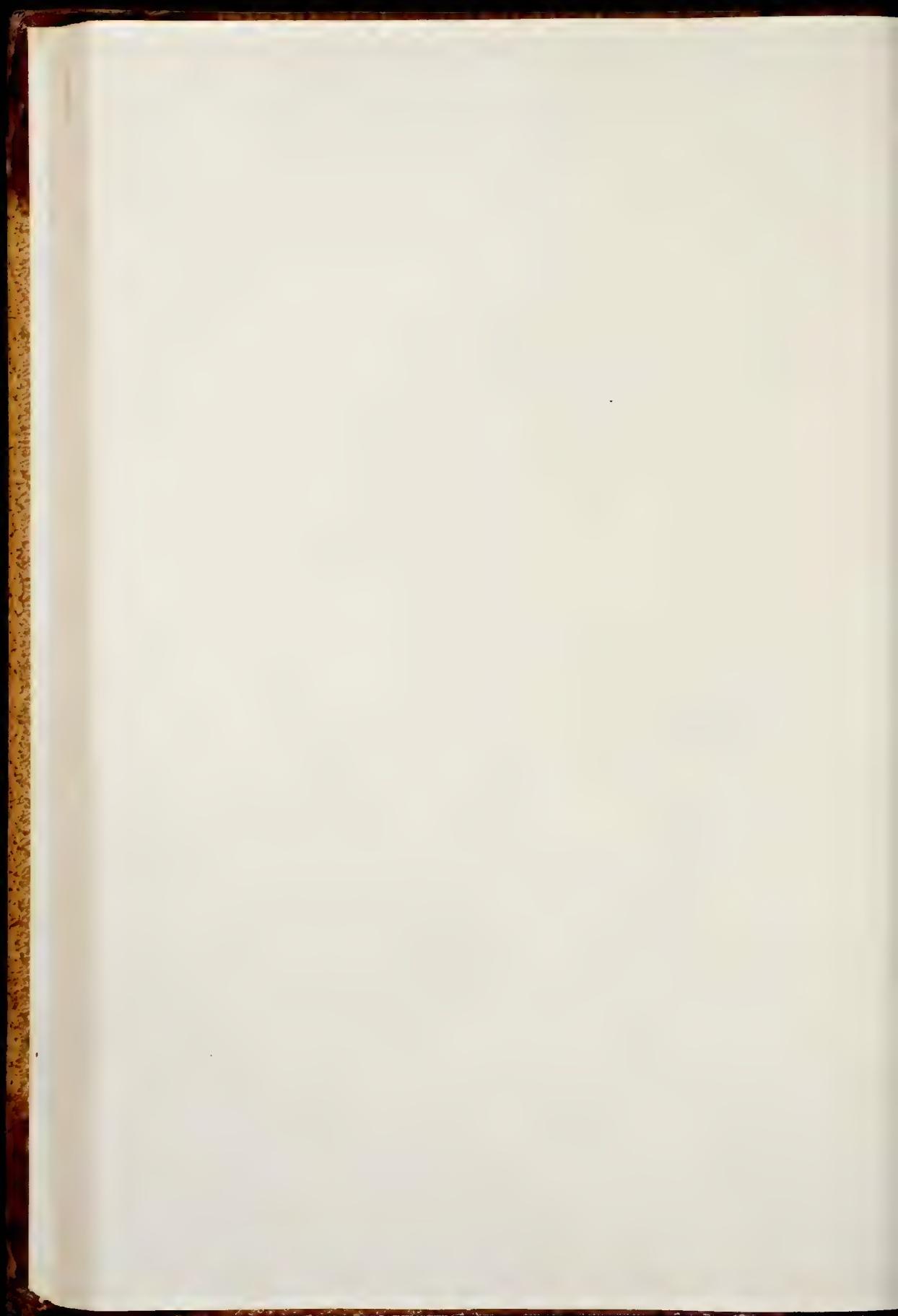




Fig. 1. 2. 3. 4. 5.
Five pieces of vestment
from the Chapel of St. Mary Magdalene.





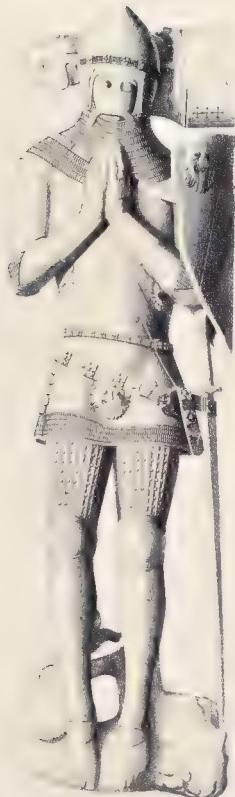


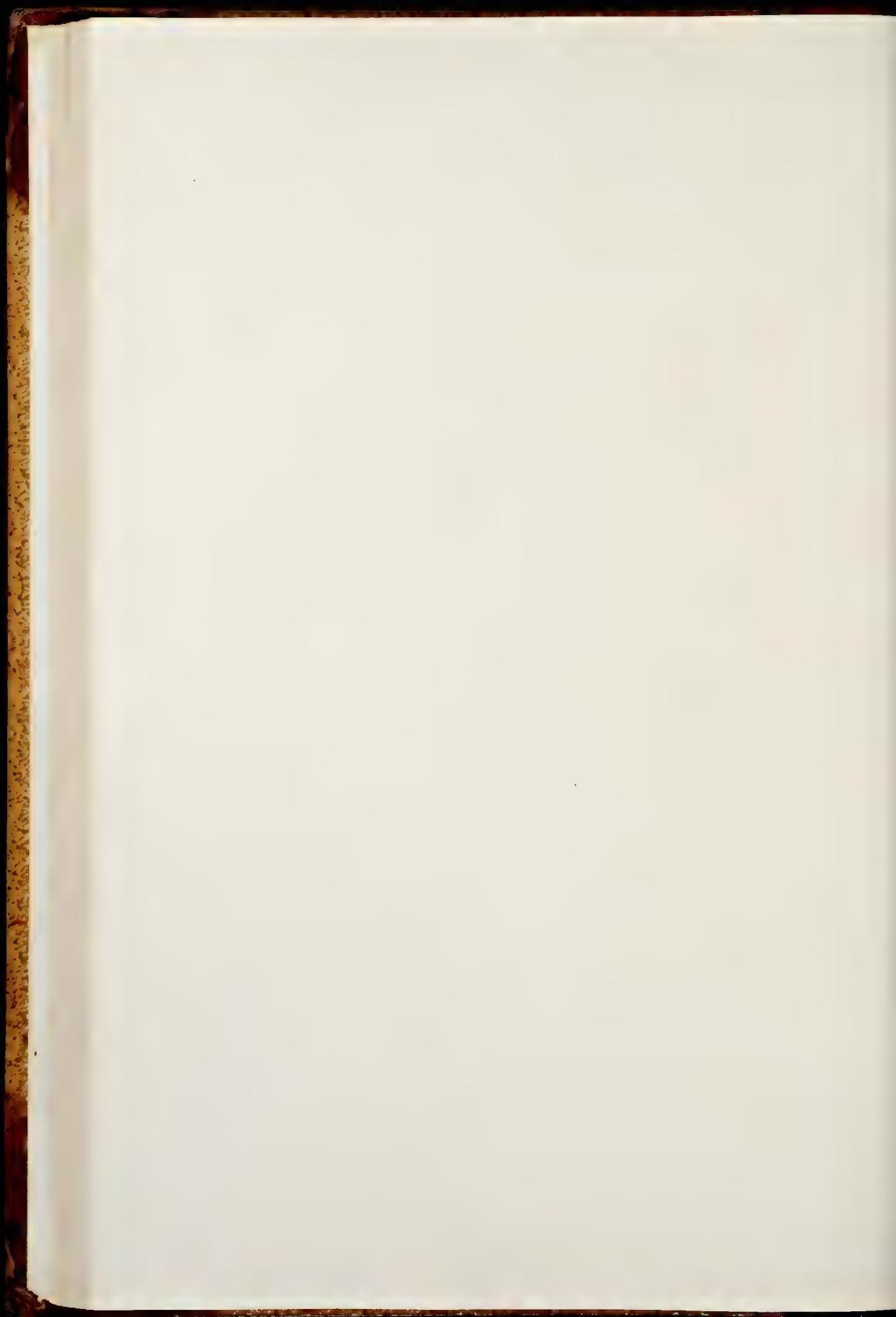






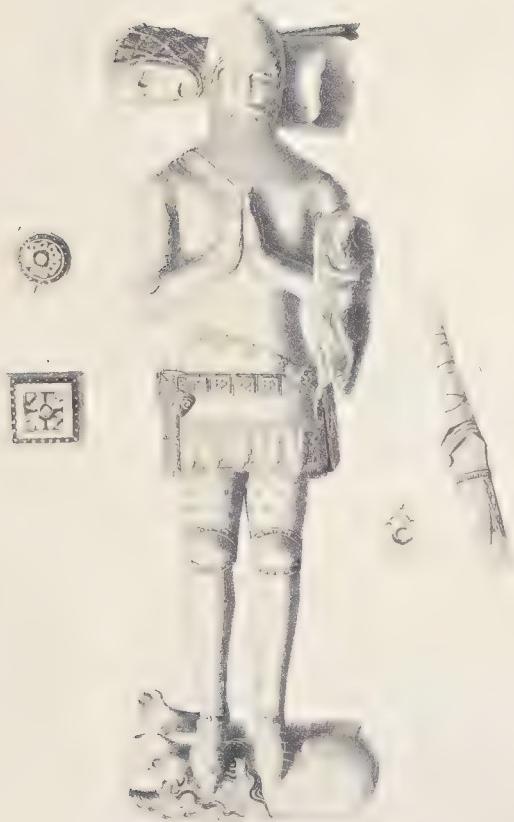






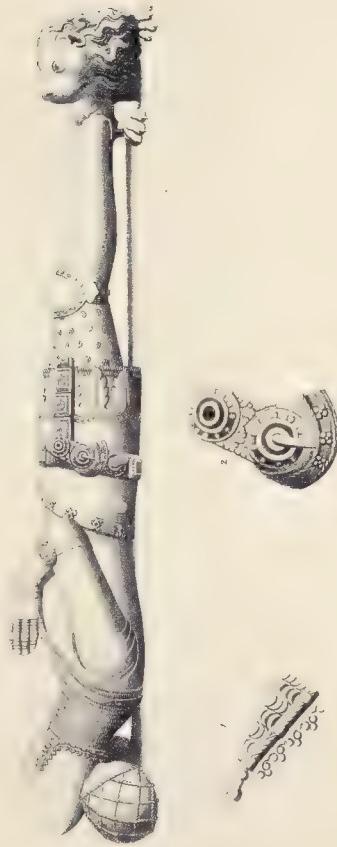






See Hirano, *Ant. Jap.*, Vol. II, p. 112.
From Collection of the *Yokohama Museum*.









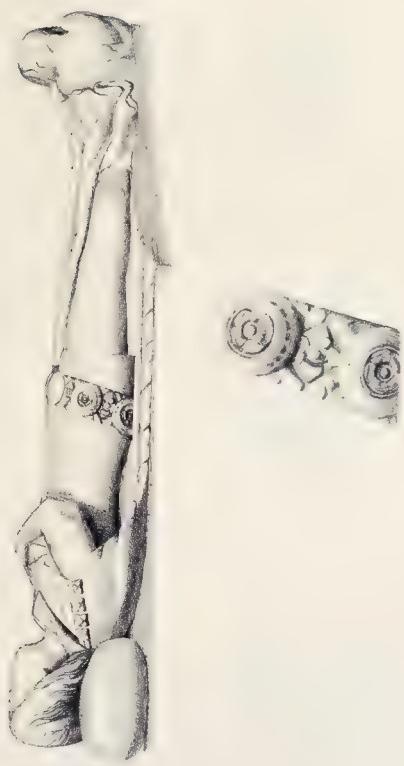




WILLIAM LE BLAQUIER & BLANTE DE LA TOURE. CLOTHES OF ALBRECHT
IN THE CHAPEL OF ST. EUSTACHE, PARIS.

Engraved by J. D'Orville. Printed by J. D'Orville. Paris.









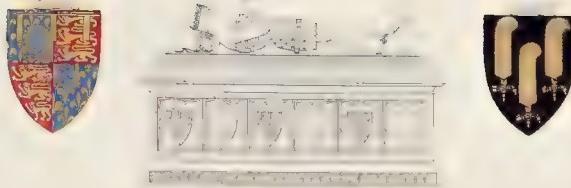
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Edward, the Black Prince.



EDWARD, commonly called the Black Prince, eldest son of Edward III. and Queen Philippa, was born at Woodstock, on the 15th of June, 1330, 4th Edward III. Before he had attained his seventh year, the King, his father, granted to him the County of Chester, the Castles of Chester, Beeston, Rhyddlan, Flint, &c., and created him Duke of Cornwall. In the 17th Edward III. he was invested with a coronet, a gold ring, and a silver rod, as Prince of Wales. Three years after, in 1346, being then but sixteen years old, this valiant Prince fought and gained the battle of Cressy; and continued distinguishing himself in military achievements, till he won the field of Poitiers with 8 or 9,000 English against 60,000 French, taking

John, King of France, prisoner: this battle was fought September 19th, 1356. In 1362, King Edward invested his gallant son with the Principality of Aquitaine.* Here he did not long remain inactive; for Peter the Cruel, King of Spain, having been driven from his dominions, the Prince of Wales espoused his cause, passed with an army into Spain, and gained the battle of Najara, by which he restored an ungrateful Prince to a throne he had but too justly forfeited. Peter the Cruel once more reigning in his dominions, evaded paying the sums he had promised to the English Prince; who in order to discharge the expenses incurred by the war, had recourse to levying taxes in Aquitaine, which furnished a pretext for revolt in that province. In the midst of these difficulties the Black Prince died of a slow and lingering disorder, which first seized him in Spain; he expired on Trinity Sunday, in the Palace at Westminster, June 8th, 1376, aged 46.

* The initial letter of this page, representing Edward III. giving to his son the Prince of Wales the grant of the Principality of Aquitaine, is taken from an illumination placed at the head of a copy of the grant, in the British Museum. Bibl^t, Cotton^t, Nero. D. 6.

• boumout •

• ich diene •

The Prince of Wales was married to Joan, Countess of Kent, commonly called, on account of her beauty, the Fair Maid of Kent. She was the daughter of Edmund of Woodstock, second son of Edward the First. By this Lady he had but two sons, Edward, who died at the age of seven years, and Richard, afterwards King of England. The Black Prince had also before marriage, two natural sons, Sir John Sounder and Sir Roger de Clarendon; the latter bore for his arms, Or, on a bend sable, three ostrich feathers argent; the quills transfix'd through as many scrolls of the first.

Various reasons have been assigned for Edward's bearing the surname of the Black Prince; the most generally received, and perhaps the best entitled to credit, is that it arose from his wearing black armour. A circumstance which may throw some light on this point, and correct an error in another particular, appears to have been entirely overlooked. The three Ostrich Feathers within the Coronet, as at present borne, is generally understood to have been the Cognizance of the Black Prince, but on strict investigation, although his Will, his Seals, and his Tomb, give the most minute evidence on the subject, there exists no authority whatever for this disposition of the Ostrich Feathers. We are told that after the battle of Cressy, the banner of John, the old and blind King of Bohemia, there slain, was found in the field; upon it was wrought —sable, three ostrich feathers, with the motto *Ich Dien*; which cognizance, in memory of the day, was adopted by Prince Edward. By what authority this account is supported, is uncertain; but the German words *Ich Dien* and *Hounout* on the tomb, seem to give it probability. Although there is no farther proof that the feathers were borne by the King of Bohemia, yet it is not a little remarkable, that his granddaughter Anne, bore an ostrich as her Badge. Instead of the feathers either being worn within the coronet, or as a crest, the evidence on the tomb is contrary, they are borne as a coat, on an escutcheon. From the subjoined extract of the Prince's will, in the passage describing the man and horse, armed and covered with the badges, it is clear that the former bore them on his surcoat, and the latter on the bardings.* We cannot, therefore, be surprised, if the Prince of Wales wore such

* There is a curious coincidence, bearing strong evidence on this point, in a beautiful manuscript, containing in French verse, an account of the latter part of the life of Richard II., written and illuminated by one who was an eyewitness to what he describes. In the second illumination Richard II. is represented knighting Henry of Monmouth. The king is on horseback, in armour, his surcoat and the bardings of the horse is powdered with ostrich feathers, and above him appears a pennon emblazoned in like manner.
Bibl. Harl.

Edward the Black Prince leaves to his son Richard in his will, "a blue vestment embroidered with gold roses and ostrich feathers." The feathers, and other devices of the Black Prince are also alluded to in the two following passages of the said Will:—"We give and devise our Hall of Ostrich Feathers of black Tapestry with a red border wrought with Swans with Ladies Heads, that is to say, a back piece, eight pieces for the sides and two for the Benches to the said Church of Canterbury, &c., &c."—"Item, we give and devise to our said son the Hall of Arras of the deeds of Saladya, and also the Hall of worsted embroidered with Mermaids of the Sea, and the border paly red and black, embroidered with swans with Ladies Heads and Ostrich Feathers."

sable trappings, (which must be inferred from the extract alluded to,) that he should have received the surname of the *Black Prince*. It may be necessary to remark, that the first notice of this surname occurs soon after the battle of Cressy.

The first part of the Prince's Will which relates to his Tomb and Burial, is on many accounts so interesting here, that a translation from the French Original,* it is presumed, will not be unacceptable.

" In the name of the Father, of the Son, and of the Holy Ghost, Amen. We
" Edward, eldest son of the King of England and of France, Prince of Wales,
" Duke of Cornwall, and Earl of Chester, the Seventh day of June, the year of
" Grace One Thousand, Three Hundred, and Seventy-six, in our Chamber within
" the Palace of our very redoubted Lord and Father at Westminster, being in good
" and sound memory, and having consideration to the short duration of human
" frailty, and as the time of the resolution of the divine will is not certain, and de-
" siring always to be ready with the aid of God to his disposing, we ordain and
" make our Testament in the manner which follows. First we give our soul to God
" our Creator, and to the holy blessed Trinity, and to the glorious Virgin Mary,
" and to all the Saints: and our body to be buried in the Cathedral Church of the
" Trinity of Canterbury, (where the body of the true martyr, my Lord St. Thomas,
" reposes.) in the middle of the Chapel of our Lady Undercroft, right before the
" Altar, so that the end of our Tomb towards the foot may be ten feet distant
" from the Altar; and that the same tomb shall be made of marble, of good
" masonry. And we will, that round the said Tomb shall be twelve escutcheons
" of laton, each of the breadth of a foot, six of which shall be of our arms
" entire, and the other six of ostrich feathers; and that upon each escutcheon
" shall be written, that is to say, upon those of our arms, and upon the others of
" ostrich feathers, *Houmout*. And above the Tomb shall be made a table of laton
" overgilt, of the breadth and length of the same Tomb, upon which we will, that an
" image in relieved work of laton gilt, shall be placed in memory of us, all armed
" in steel for battle, with our arms quartered; and my visage, [et le visage mie] with
" our helmet of the leopard put under the head of the image. And we will, that
" upon our Tomb, in the place where it may be the most clearly seen and read,
" shall be written that which follows, in the manner that shall be best advised by
" our executors.† * * * * * And we will, that at that hour,
" that our body shall be brought into the town of Canterbury as far as to the
" Priory, that two coursers covered with our arms and two men armed in our
" arms, and in our helmets, shall go before our said body; that is to say, the one
" for war with our arms quartered, and the other for peace with our badges of
" ostrich feathers, with four banners of the same suit; and that every one of those
" who bear the said banners, shall have a chapeau of our arms; and that he who

* Preserved in the Archiepiscopal Registry at Lambeth.

† As this epitaph is nearly the same as that on the tomb, it is omitted; but the inscription, giving the time of the Black Prince's death, with his titles, &c. &c., is not ordered in the above Will, although it is found on the tomb.

" shall be armed for war, shall have a man armed bearing after him a black pennon
" with ostrich feathers. And we will, that the herse shall be made between the
" high Altar and the Choir, within which we will that our body shall be placed,
" until the vigils, masses, and the divine services shall be done; which services so
" done, our body shall be borne to the aforesaid Chapel of our Lady, where it shall
" be buried."

The Prince's Tomb is not in the Lady Chapel, as ordered in the Will, but on the south side of the Chapel of the Holy Trinity. In other respects it nearly agrees with the above order. The Tomb is of Sussex marble, divided into sixteen quatrefoiled panels, six on each side, two at the head, and two at the foot of the Tomb, in each of which are fixed escutcheons of copper, enamelled alternately with the arms and badges of the Black Prince. Above those, with the arms, is engraved on scrolls of copper, *houmout*; and above those, with the badges in a similar manner, *Ich Dien*. The effigy is of copper gilt, and lies upon the Tomb on a table of the same metal: it represents the Black Prince in armour, his head resting on his helmet, on which is the chapeau surmounted by a leopard crowned, having a file of three points about his neck. The countenance of the Prince possesses fine character. He is represented with long mustachios, which fall on each side over the camail, with which his face is closely enveloped; his beard is almost entirely concealed. On the bacinet is a rich coronet, the circle of which was once set with stones or glass. The manner of attaching the camail to the bacinet by the vevelles, or staples, with a silken lace, is here very clearly explained.* The plates are very evident beneath the coat armour, which is emblazoned in relief with the arms of England and France quarterly, over all a file of three points. The gauntlets are armed with bosses or broches on the middle joints of the fingers.† The girdle is ornamented with gilt leopards' heads within circles, on a blue enamelled ground; in the centre within a quatrefoil, a leopard similarly enamelled. The sword is of the most beautiful workmanship. The pommel is ornamented with a leopard's head enamelled as the circles in the girdle. The hilt is of wirework. The sheath is richly wrought, engraved, and enamelled; its whole length is set with lapis lazuli in lozenges. The dagger is wanting. The solerets are of a preposterous length. It is uncertain what animal is intended at the feet. Considering how beautifully the whole of this figure is finished, it is singular that the armour is represented without either buckles, straps, or hinges. About the table of the Tomb are the inscriptions, engraved on plates of copper; the first is at the head of the Tomb, and the second commences on the south side and finishes on the north.

Pour six onces de soie de laies des tailles s'amortiront et au bout les couvrons ou d'assemblants.

Constatina Steph. de la Louveian, 1439. Reg. 1 Jan. 1349.

* For six ounces of silk of *vessies coulans*, to make laces to fasten the camails to the said armours.

† In a Trial by Combat, c. 1360, between John de Vesconte and Sir Thomas de la Marche, fought before Edward III, in close Lists at Westminster; Sir Thomas de la Marche gained the advantage by striking the Bosses of Steel on his gauntlet, called *Godeins*, into the face of his adversary. *Cahier's Life of Edward Prince of Wales.*

Et riche bacinet li fust orn appeler.

Qui a le bocel au te qui sont enredier.

MS. Beatusi Gieselini.

Cy gilt le Noble Prince mons Edward d'Yngz filz du tresnoble Roy Edward tiers iadis Prince d'aquitanie & de Gales duc de Cornewalle et Counte de Ceftre qd moult en la fete de la Trinite gelfont le viij. iour de juyn l'an de grace mil troisienz septante silme latme de qd dieu eit merci Amen.

Tu qd passez ove bouche clost: Par la ou ce corps repose:
Entent ce qd ge te dicte: Si come te dire le sag:
Tiel come tu es le autel fu: Tu feras tiel come le su:
De la mort ne penser le my: Cantrome iaboi la vie:
En te aboi qd richesse: Dont le y fis qd nobleesse:
Terre meisons-l qd trevor: Draps chibauz argent & or:
Mes ore fu ieo povies & cheuties: Per fond en la tre gis:
Ma qd beaute est tout alec: Ma char est tout galtee:
Moult est etroit ma meson: en moy na si verite non:
Et si ore me veillez: Je ne quide pas qd vous deillez:
Qd ie eust onges homs est: Si su ie oie de tanc changer:
Pur dieu priez au celestien Roy: qd merci ait de larme de moy:
Tous ceulz qd pur moy prieront: ou a dieu macorderont:
Dieu les mette en son paray: ou nul ne poet estre cheuties:

Over the tomb is a wooden canopy, carved and painted, on the underside of which is painted a representation of God the Father sustaining before him the Son on the Cross; at the angles are the symbols of the four Evangelists. The heads of the two principal personages have been effaced.

The military accoutrements of the Black Prince which are suspended by an iron rod above the tomb, are extremely curious; they are, perhaps, the most ancient remains of the kind existing, and, as might be expected, convey information on points which, but for such evidence, can be gained but by inference. The shield fastened to the column at the head of the tomb, is of wood, entirely covered with leather, wrought in such a manner, that the fleurs de lis and lions stand forth with a boldness of relief and finish, that when we consider the material employed, is truly wonderful; at the same time possessing even to this day a nature so firm and tough, that it must have been an excellent substitute for metal. This is, beyond doubt, the celebrated *Cuirbouilli*,^{*} so often spoken of by the writers of the time. The surcoat, till closely examined, gives but little idea of its original splendour, as the whole is now in colour a dusky brown; it has short sleeves, and is made to lace up the centre of the back; its outward surface is velvet, once quarterly az and gules, upon which is richly embroidered with silk and gold, the lions and fleurs de lis; the whole of the surcoat is quilted, or gimbased with cotton, to the thickness of three quarters of an

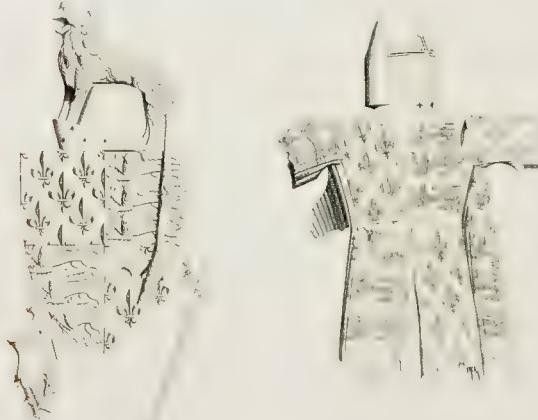
* His Jambeus were of curebully,

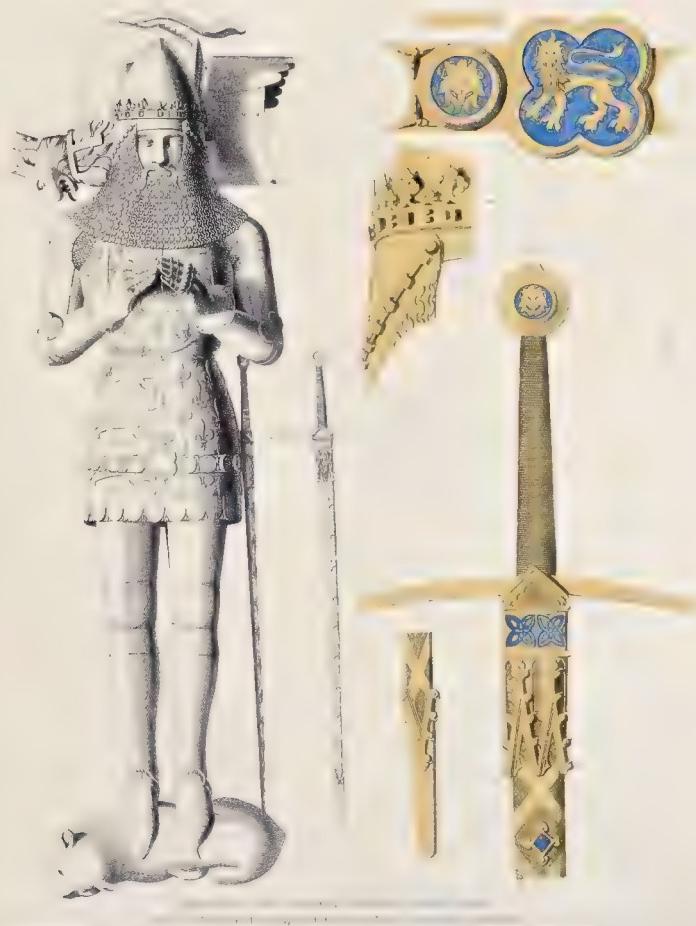
His sword shethe of Ivory.—*The Rhyme of Sir Thopas*.—Chaucer.

When the body of Henry V. was brought from Rouen by Calais to England, a representation of the deceased king, made of Cuir Boulli, painted and gilt, was placed on the top of the coffin.—*Monstrelet*.

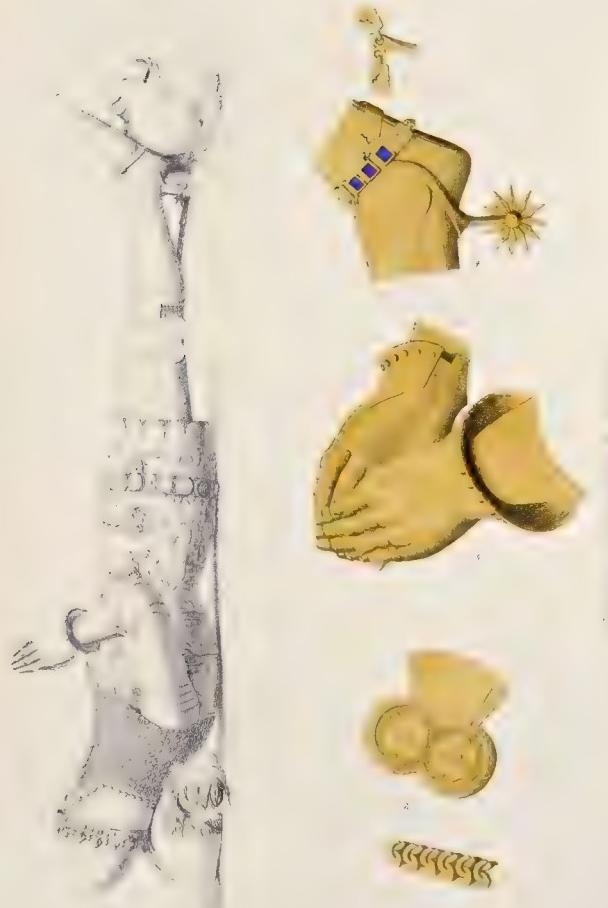
inch, in narrow longitudinal portions, and lined with linen. It is remarkable, that there is no file either on this surcoat or the shield. The helmet is of iron, and has been lined within with leather; besides the sights for the eyes, it has on the right side in front, a number of holes drilled in the form of a coronet, for the purpose of giving air to the wearer. The chapeau and leopard upon it, appear to be formed with cloth, covered with a white composition. The leopard is gilt, and the cap painted red; the facing white, with ermine spots, the inside lined with velvet. The gauntlets are brass, and remarkable for their similarity to those represented on the hands of the effigy, with this exception, that they have in addition, leopards, standing erect on the knuckles; the leather which appears on the inner side is ornamenteally worked up the sides of the fingers with silk. The sword is said to have been taken away by Oliver Cromwell. The sheath which contained it yet remains, it appears to be leather, has been painted red, and ornamented on the outer side with gilt studs. There is yet a portion of the belt with the buckle attached; this belt is not of leather, but of cloth, the eighth of an inch thick, such as has been before noticed as used in fastening the spurs on the tomb of William de Valence.

Details—Plate 1, Fig. 1. Portion of the coronet, with the mode of fastening the camail to the basinet, enlarged:—2, 3, and 4, parts of the sword and enamelled girdle. Plate 2, Fig. 1 and 2, the gauntlets which hang above the tomb, and those on the hands of the effigy, enlarged. 3. The spur and enamelled strap. 4. The mode in which the straps are attached to the spur on the inner side of the right foot. 5. Part of the coute , or elbow-piece.

















JOAN RIVERASCHS. LAWY MOWIN.
On the South side of the Lady Chapel. Undercroft of Canterbury Cat



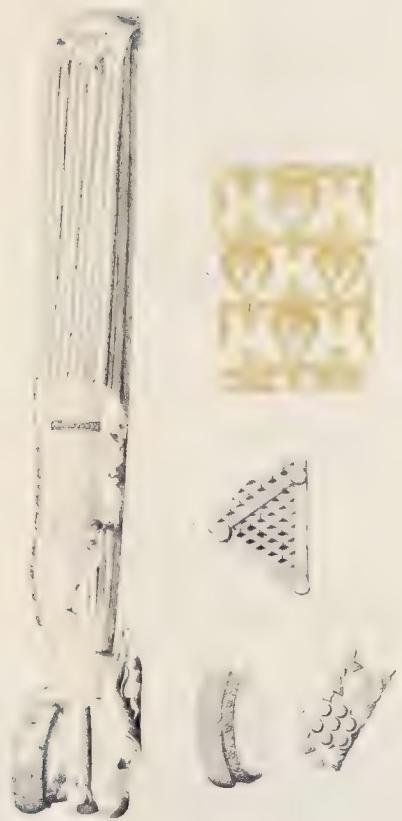
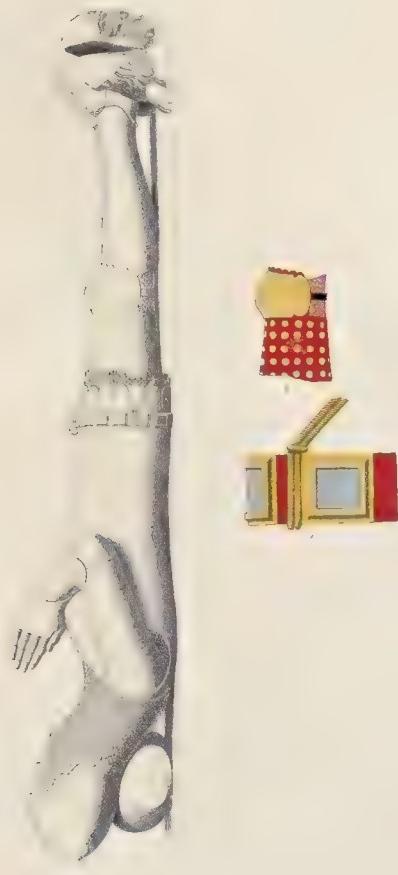




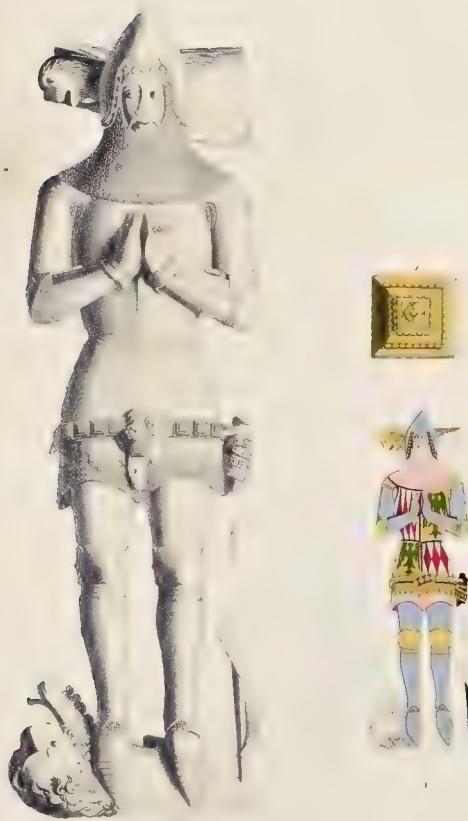


Fig. 111. - *Shaman*,
from the *Yakut*.





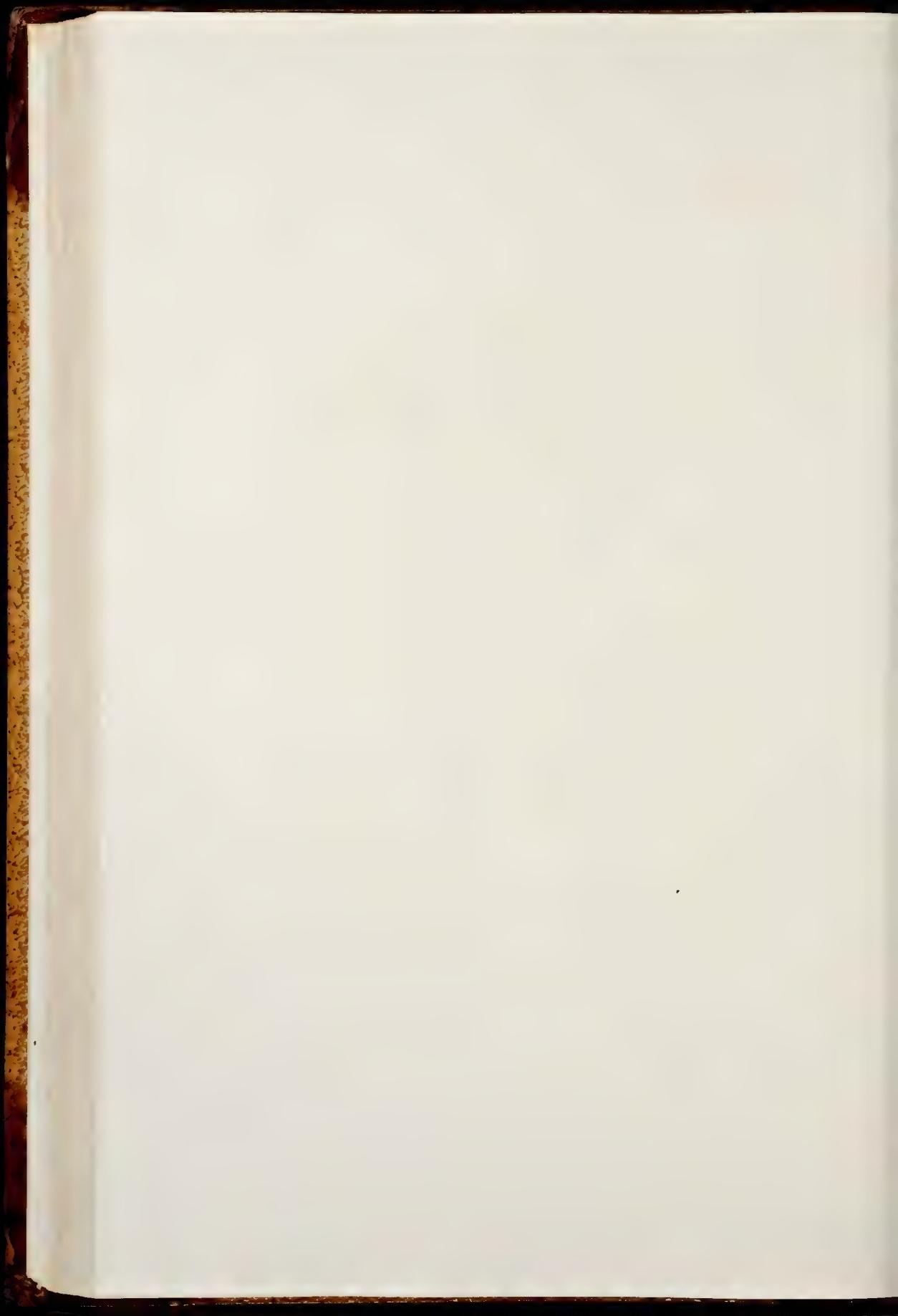


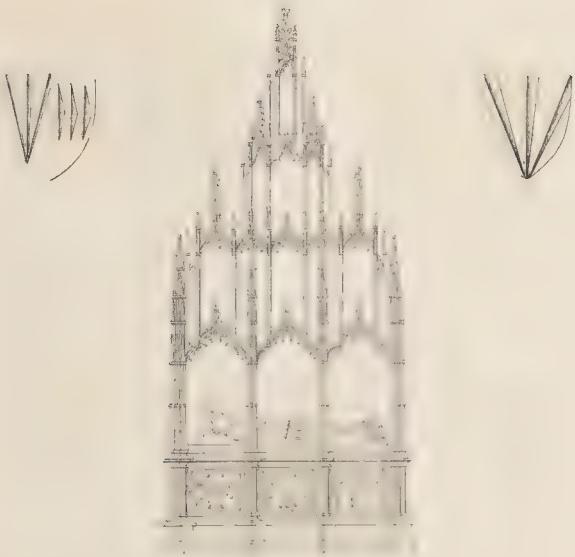


CHRISTIAN MONARCHY.
Frontispiece taken from the third Edt. of the *Book of Common Prayer*.









Sir Guy Bryan.

DURING the reigns of Edward III. and Richard II. no one appears to have been more actively or variously engaged than Sir Guy Bryan. He first presents himself to notice, 23rd Edward III. 1349, at the Battle of Calais, in which he bore the king's standard, when for his gallant carriage with that trust he had granted him two hundred marks per annum, for life, and, some time after, farther rewards. In 1354, he was one of the Embassadors sent with Henry, duke of Lancaster, to Rome. The year following in an expedition with the king against the French, he was made a Banneret. In 1359 he was again active in the French wars, and, two years after, revisited Rome on important business. In 1369 and 1370 he was Admiral of the King's fleet against France. Forty-fifth of Edward III. 1371, he was employed in the Scotish wars, and about this time received, as a reward for his important services, the Order of the Garter.

In the 1st and 2nd years of the reign of Richard II. Sir Guy Bryan served both by sea and land against France, and accompanied Edmund Mortimer, Earl of March, in his expedition to Ireland. He had summons to Parliament from 24th of Edward III. till 13th of Richard II. and departed this life on Wednesday, next after the feast of the Assumption of the Blessed Virgin, 14th Richard II. 1390.

Although this subject suffers considerably in its appearance, from the mutilations it has undergone, yet, from the richness and peculiarities of the armour, it is a valuable specimen. It is executed in stone, and has been painted, gilt, and silvered, though there is but little of this now remaining. Sir Guy Bryan appears to have been represented in the act of drawing his sword, an action not common on monuments at so late a period: on his head is the basinet, the camail attached to it by a red lace; the surcoat is charged with the arms of Bryan, or, *three piles meeting in base azure*, the field is diapered with a white raised composition; the piles are painted with ultramarine, and have been beautifully diapered with white, the only remains of which are to be traced under the right arm. The arms are covered by the mail sleeves of the haubergeon, the lower part only from the elbow defended with plate: on the upper, upon the mail, are singular appearances—a number of iron pegs placed in regular order, enclosing a space, in form and extent the same on both arms; for what purpose they were placed there, it is not easy to conjecture. The sword and dagger are broken away, as are also the gauntlets. The mail chausses covering the legs seldom appear after plate-armour had been so long introduced, and they have here singular additions, being strengthened with narrow plates above and below the genouillieres, each plate having, distributed equidistant along its sides, six pegs of wood, the purpose of these, or why they were of an extraneous substance, is as unaccountable as what we find on the arms. The whole of the armour, plate and mail, has been once covered with silver leaf. The mailles of the camail, haubergeon, and chausses, are of different sizes, and formed with a white impressed composition, as on the surcoat. The crest upon the helmet under the head is too much mutilated to determine what it is, but most resembles a griffin's head. We should have expected a bugle-horn for the crest. Sir William Bryan, son of Sir Guy, bearing this on his brass in Seale Church, Kent. The architectural part of the monument is extremely light and elegant, and it has on that account severely suffered; for many of the shafts, which supported this delicate fabric, are lost, and a great number of those that remain are out of their perpendiculars in all directions. As far as there were authorities remaining, a restoration has been made in the etching, which represents the monument nearly in its original state. The arms on the base are *Bryan* in the centre, and *Bryan impaling Montacute*, on each side. The wife of Sir Guy Bryan, being Elizabeth, daughter of William de Montacute, Earl of Salisbury.

Details.—Plate 2. Fig. 1, 2, 3, mailles of the camail, haubergeon, and chausses, the same size as the originals. 4. Raised diapering on the surcoat. 5. Part of the girdle.

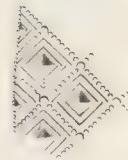


New GRAY IRON, 12d. 13d.
From a Monument in the Silver Cache of Tell el-Amarna.

now collected by J. A. Stewart Junr. Esq. F.R.S.

1832. The whole of the collection will be sold





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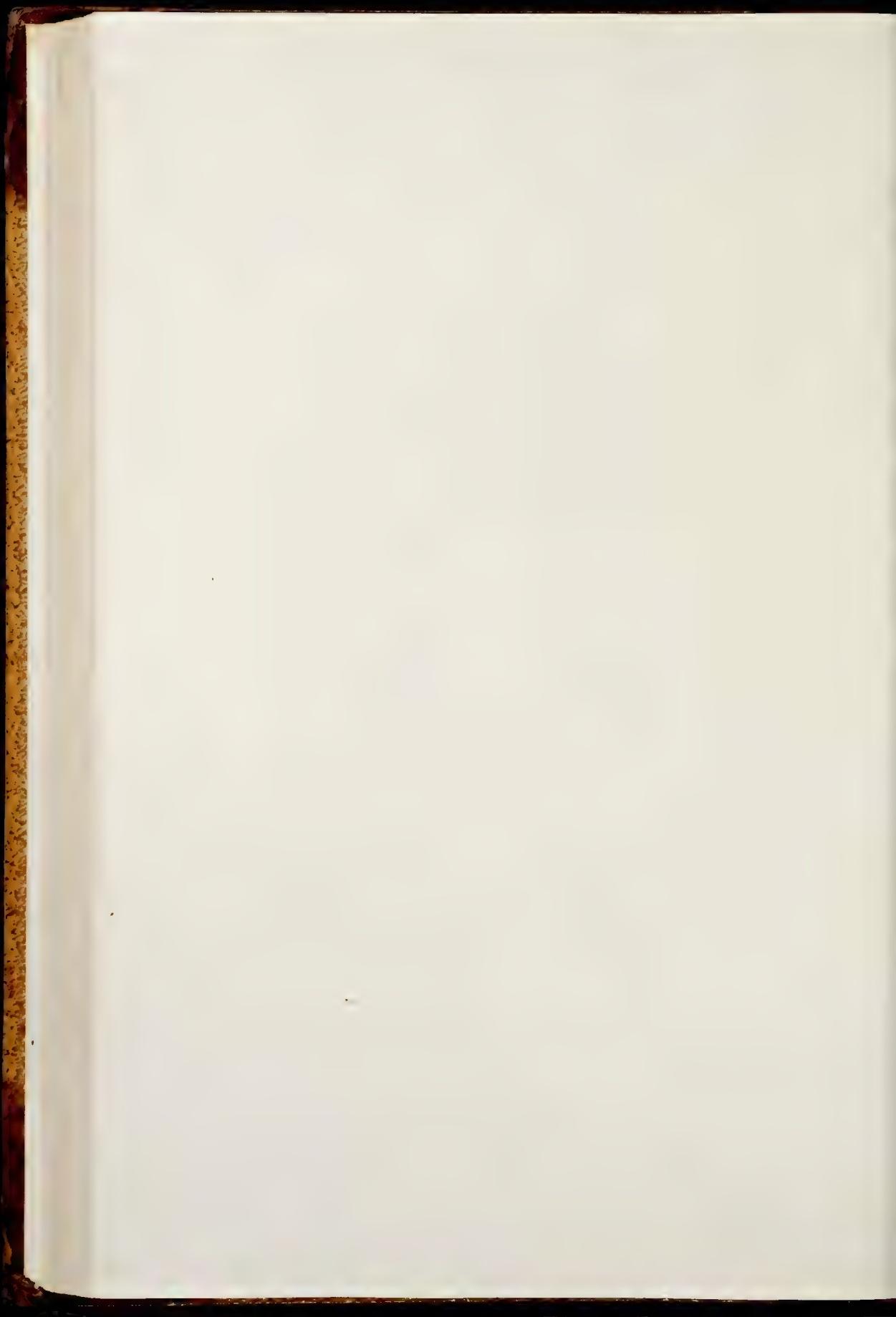


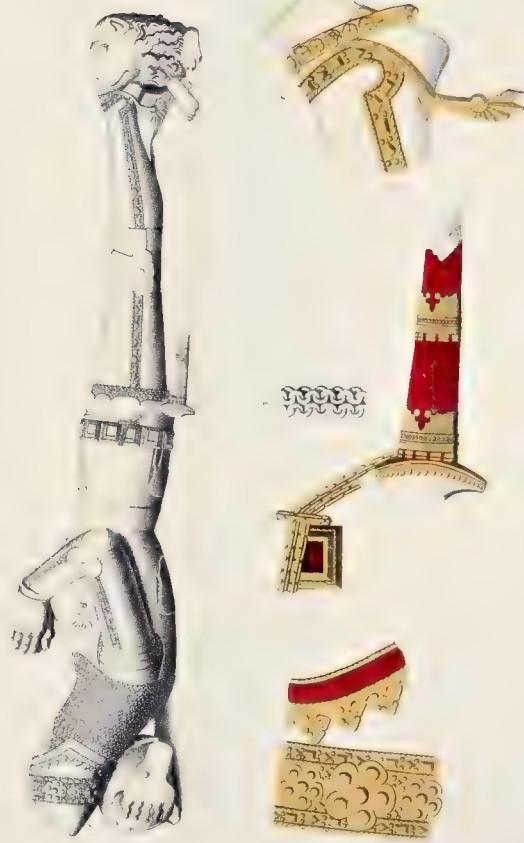


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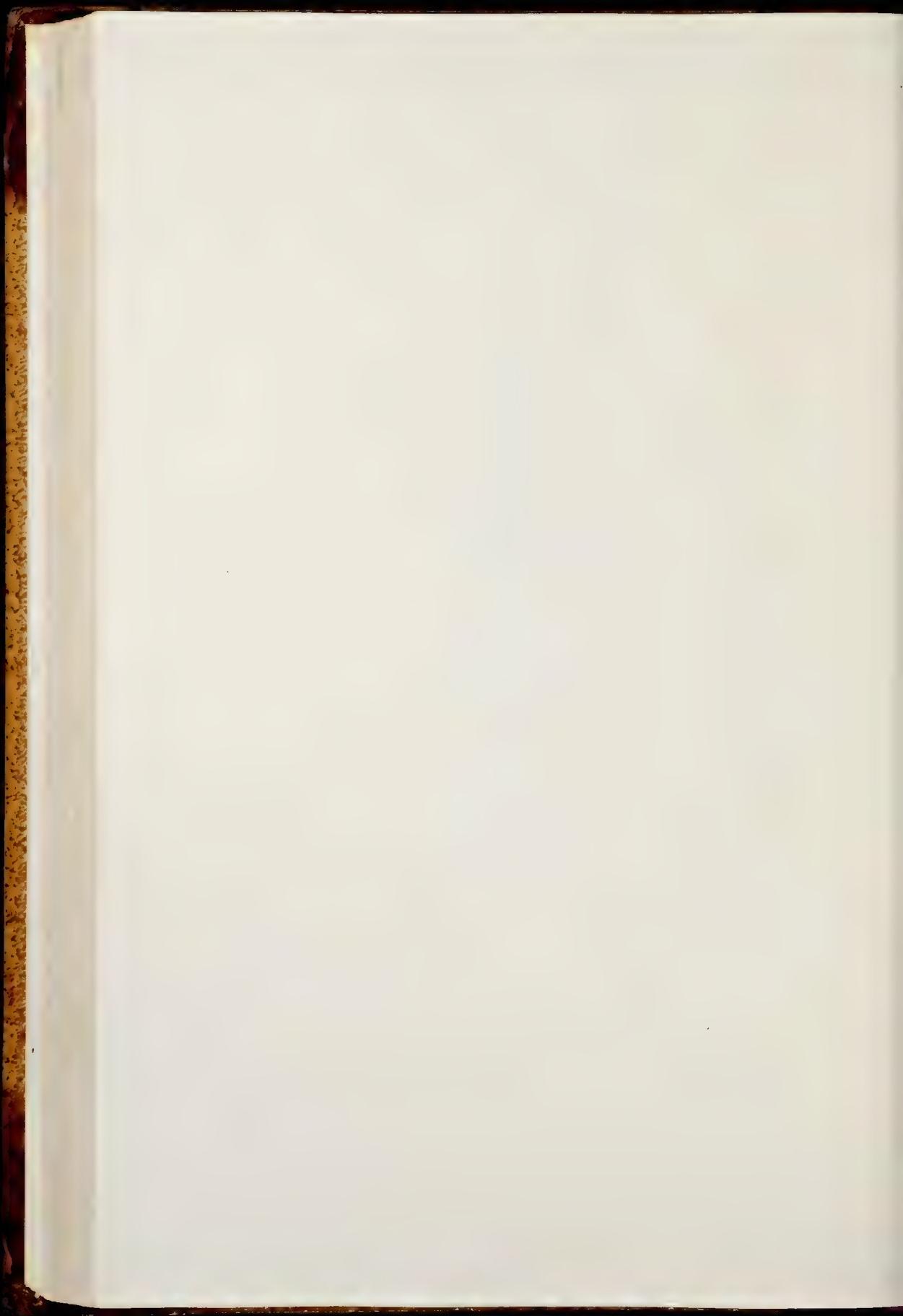
Figures and objects from the collection of

the author











1. MARY C. COOPER, 2. S. J. COOPER, 3. MARY COOPER,
4. MARY COOPER, 5. MARY COOPER, 6. MARY COOPER



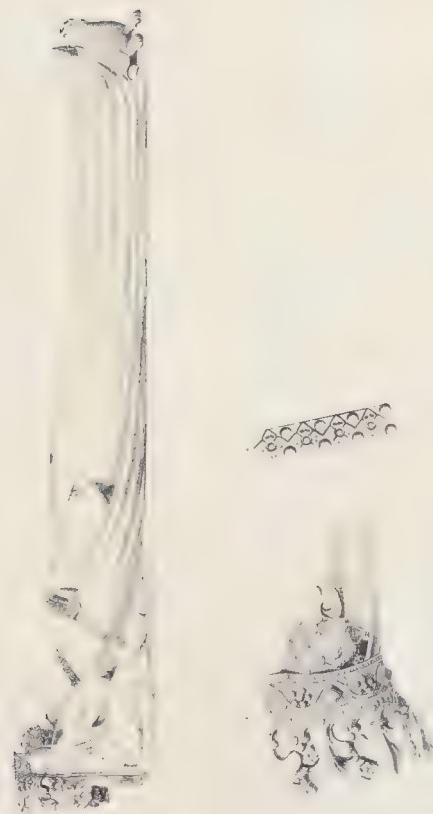








Fig. 1. A MEDIEVAL DANCER & A FIDDLER.
From a manuscript written in 1415, now in the British Museum.
The manuscript is held at the British Museum.



مکتبه اسلامیہ دہلی پر نہاد میں ایک ایسا کاروبار تھا

کہ اس کے درجے میں ایک سو سو روپاں تھے۔

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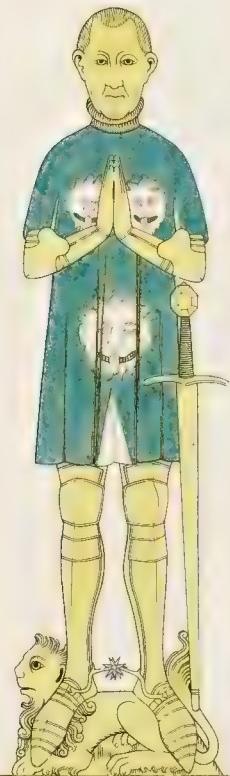












hic iacet Iohes Wantel. qui obiit xxx die Januarie
Anno dñi millesimo CCCXXI regnū. cuius aīc p̄sactus deus.





FIG. 2. A CORINTHIAN CAPITAL FROM
THE TEMPLE OF APOLLO AT DELPHI.



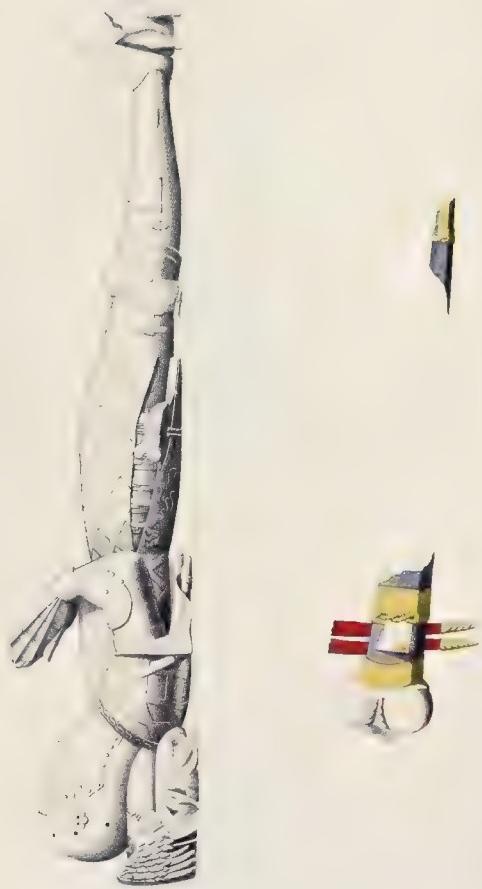




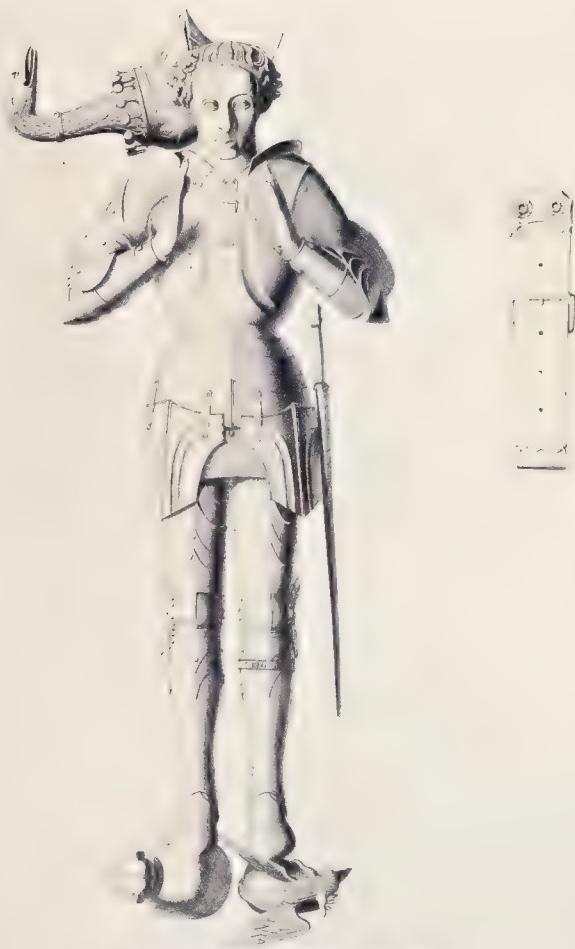


THE KEEPER OF THE CHAMBER IN THE CASTLE OF THE COUNT
OF MONTECATINI. THE KING'S SERVANT.





















THE PAGE OF THE CHURCH
AS IT WAS DESIGNED ON THE FOUNDATION OF THE CHURCH OF ST. JAMES, LIVERPOOL.





FIGURE 1. OLD TERRITORY





FIGURE OF CHINESE CHIEFTAIN IN 1155.
FIGURE OF CHIEFTAIN IN 1155.

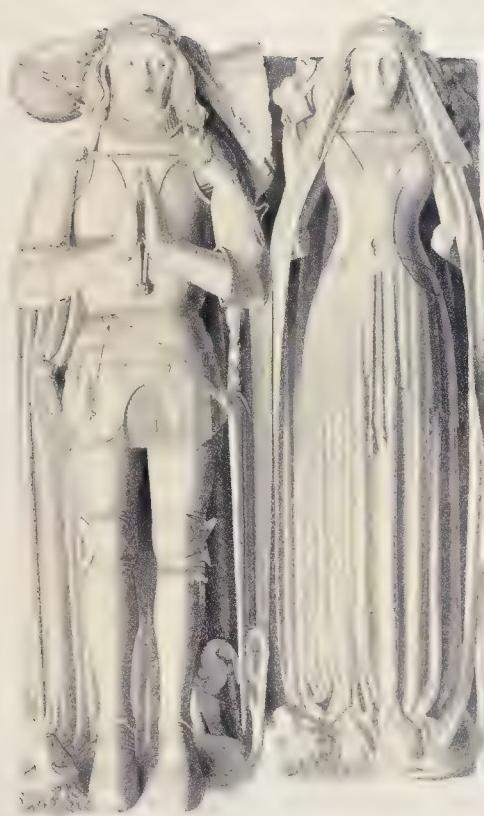










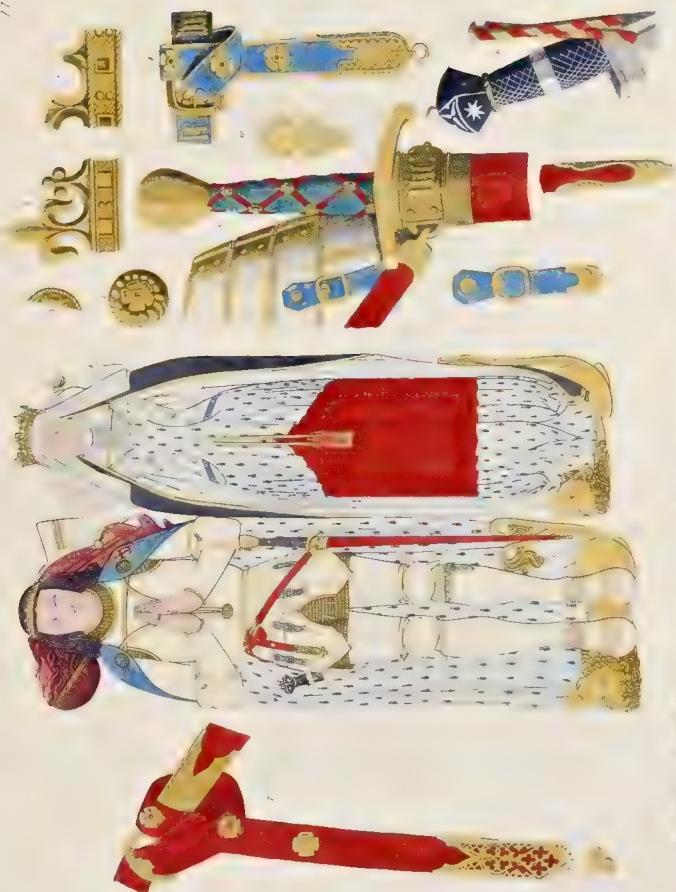


Two stone statues of saints, one holding a cross and the other a small object.

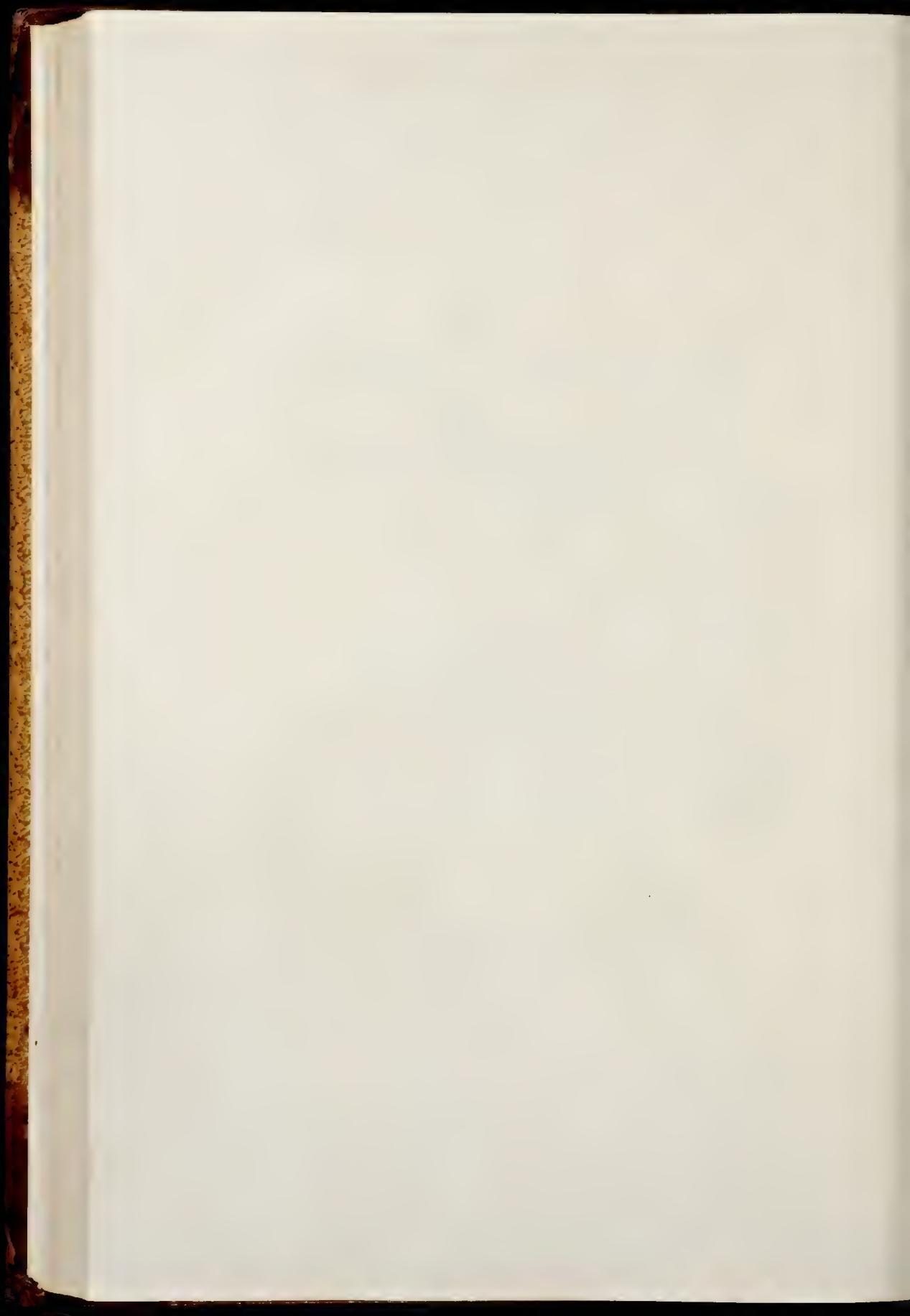


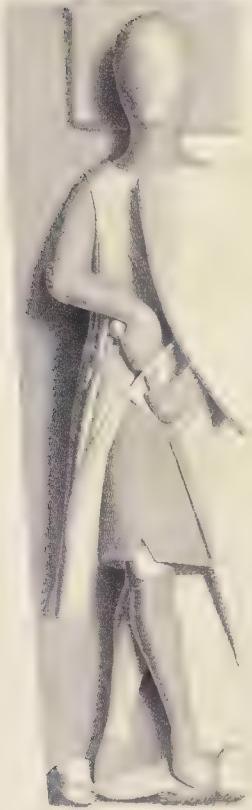






PERSIAN ORIENTAL EPIPHANIES OF JEAN DE LA PINE, DIRECTOR OF THE ROYAL CLASS OF ZEEV, 1711.





STANDING IN PROFILE, FACING LEFT
Barefooted





SCROLLS.—A set of scrolls in wood, decorated with a pattern of red and green squares.



SIR RICHARD DABECK AND LAVY
BY JAMES ALFRED COOK - NEW YORK



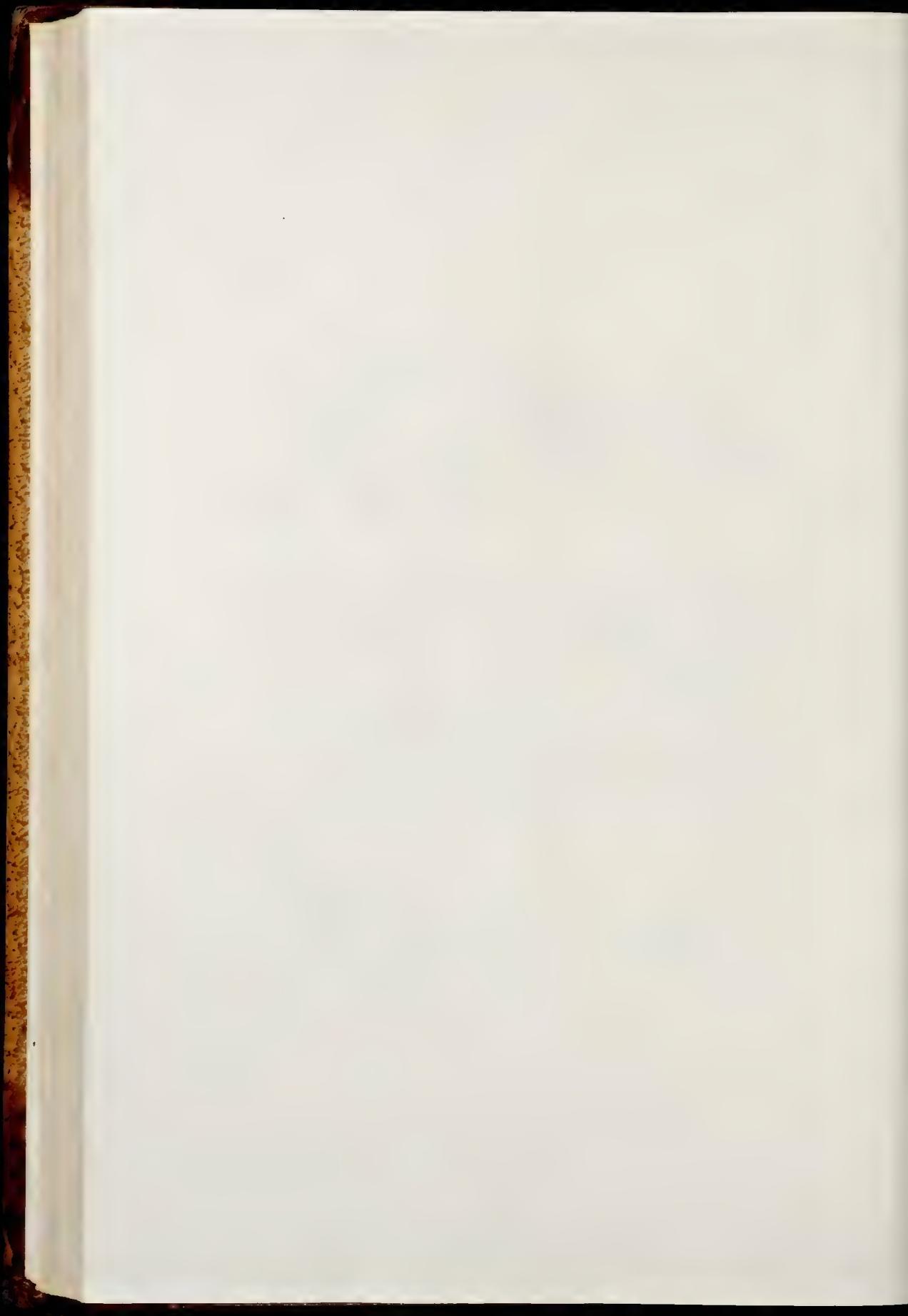




Fig. 1. A figure from a manuscript of the 13th century.



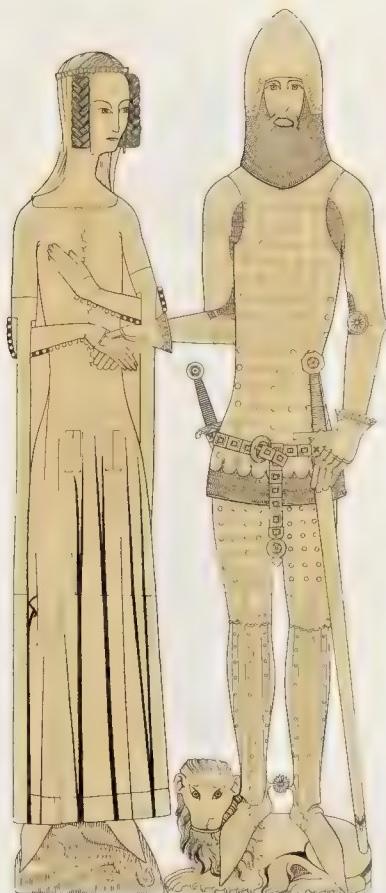


FIG. 16. 28.
in the Louvre Museum.





FRANCIS
KELSTON, buried Suffolk, 1561. See also p. 106.



MONUMENTAL EFFIGY
of Queen Boadicea.

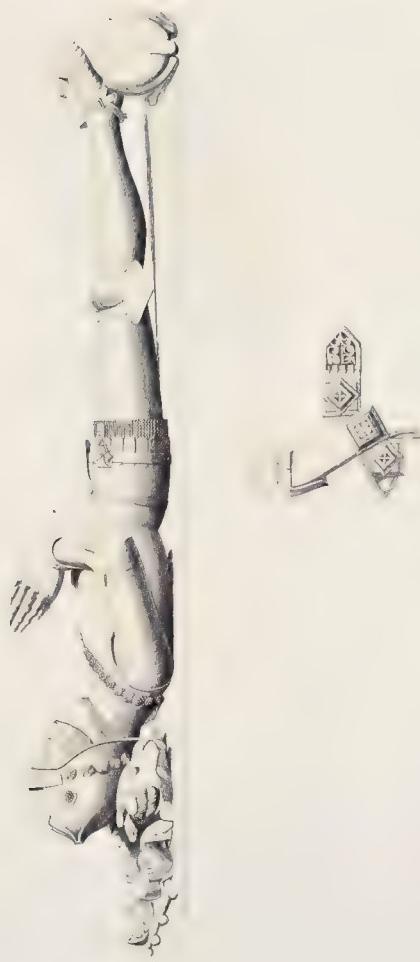






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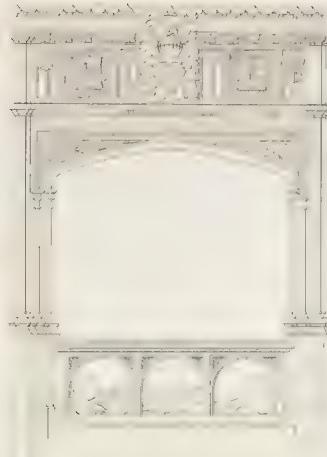








SACRED MAN DRAWN
IN ALLEGRA - JAPAN - KANTO



Sir John Peche.

SIR JOHN PECHE, the most splendid amongst the gentlemen who figured in the court of Henry VIII., appears already to have advanced his fortunes in the reign of Henry VII., during Perkin Warbeck's unsuccessful rebellion. In the twelfth of that king's reign we find him amongst the foremost engaged in opposing the Cornish men in Kent, which led to their subsequent defeat on Blackheath. At the coronation of Henry VIII., Stow says, "the king ordained to wait on his person fifte gentlemen to be speares, every of them to have an archer, a demilance, and a cistrall, and every speare to have three great horses to be attendant on his person; of the which band the earle of Essex was lieutenant, and Sir John Pechie captaine, which ordinance continued not long, the charges were so great; for there were none of them, but they and their horses were apparelled and trapped in cloth of gold, silver, and goldsmith's worke."

In 5th Henr^y VIII., 1513, we still find Sir John Peche employed in military achievements, accompanying the king as vice governor of the horsemen at the



siege and destruction of Therouenne. In 1514 he again passed the sea from England to Calais, and was appointed Lord Deputy of that town; and the same year, in company with other nobles and gentlemen he attended to Paris the Lady Mary, sister to Henry, who was there espoused to the French King. In 1520 Sir John joined the gallant train of Henry, who exhibited at the celebrated *Champ de Drap d'Or*, a splendor and magnificence never exceeded in the court of any English monarch.* 14th Henry VIII., 1522, Sir John Peche terminated an existence which, as far as it appears connected with his sovereign and public life, seems to have passed in uninterrupted prosperity. The place of his death is not specified, but it is probable he was buried beneath the magnificent tomb erected to his memory at Lullingstone in Kent. Tradition there records the visits of Henry VIII. to Sir John Peche, and the Tilt-yard, the former scene of courtly splendor, is still pointed out in front of the castle gates.

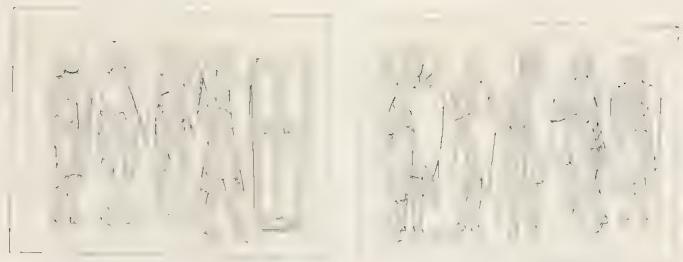
The tomb of Sir John Peche, situated on the North side of the chapel attached to Lullingstone Castle, in a state of high preservation, ranks amongst the finest specimens of the time in which it was executed. The canopy is richly ornamented with arms and devices. In the spandrels on the South side are carved the rose and pomegranate, the badges of Henry VIII. and Katherine of Arragon: in various parts of the tomb the same badges appear, both single and conjoined. In the spandrels on the North side is seen the Rebus for the name of Peche, formed by peaches and letters united, which shew that the final vowel of the name was accented—*Pech-e*. The same Rebus is repeated elsewhere on the monument. In the centre of the canopy on the N. and S. sides are escutcheons, bearing the modern arms of Peche—a *Lion rampant crowned, queue fourchée*, surmounted by the crest on a wreath of peach branches fruited, a lion's head crowned. Beneath the escutcheon on the South side, appears the motto of Sir John Peche, *Prest a faire*, and in the same situation, on the N. side, this inscription, *Pretip me fieri fetti*, most probably allusive to the tomb having been made during the lifetime of Sir John, by his order and direction. The motto is repeated in various places about the monument; amongst the heraldic devices is introduced the ancient coat of Peche, *a fess between two chevrons*.

The effigy, which lies at the lower part of the tomb, represents the knight, wearing over his armour a rich emblazoned surcoat, wrought on the border with the motto and devices of Peche. Beneath the surcoat and plate armour appears the skirts of a haubergeon, wrought of small plates. The Tasses, which nearly cover the Cuisses, are formed of *almayne rivets*. The double-tailed lion crowned, is placed at the feet of the figure, and not far from it, on the right side, the gauntlets of the knight.

The arms of Sir John Peche, at the bottom of the first page are taken from a window in the chapel at Lullingstone.

Details:—Plate I.—Fig. 1. The Gorget:—2, 3, and 4, Motto, and Devices on the Surcoat. Plate II.—Fig. 1. Hilt of the Sword:—2. Specimen of the plates forming the Haubergeon.

* At the justs and tourneys held at the *Champ de Drap d'Or*, Hall says, Sir John Peche, with three other knights, attended the king on horseback in his livery, which was white on the right side, and on the left side gold and russet, both hose and garment.



Knights Templars.

THE Templars, whose house (the old Temple) was in Holborn, removed thence to Fleet-street, in the reign of Henry II., when, it is most probable, the erection of the Church commenced; for we find by an inscription now destroyed, that in 1185 it was dedicated to the Virgin Mary by the Patriarch Eraclius. In 1240, it is recorded, another Church was finished and dedicated. From the two distinct styles of architecture of the above periods, now existing in the building, it seems highly probable that the circular part was the original Church, and it is here we find the effigies generally known by the name of the Knights Templars.

Matthew Paris says that William Marshal, the elder Earl of Pembroke, was buried in the middle of the church of the New Temple; and near their father were also interred two of his sons, William and Gilbert, successive Earls of Pembroke. And from other authorities, we learn that Geoffrey Magnaville, Earl of Essex, and William Plantagenet, fourth son of Henry III., were likewise buried in this Church. The effigies, the subject of the present investigation, occupy the centre of the pavement, and are parted off within two enclosures, each surrounded by a low iron railing: the figures are laid side by side, as close to each other as it is possible to place them. In this arrangement it will be seen that there is not that succession in the order of their dates we should have found had this been their original situation. In the South enclosure it may be particularly noticed, where the only three knights, with emblazoned shields are placed together, although of all the figures thus enclosed, they are, in point of date, the most remote from each other. That they have been displaced receives confirmation from a recent circumstance, for during the late repairs of the church, by excavating the ground beneath the S. enclosure, it was discovered that merely these coffin lids (of which the figures, according to ancient custom, were a part) remained, neither the bodies they inclosed, nor the coffins to which they were attached, being found. This want of original locality is probably the cause that we are now unable to identify with certainty any of the persons said to have been here entombed. From the evidence of Camden, Stow, and Dugdale, it appears these changes have taken place since their time. Camden, who does not allude to their situation or arrangement, says, that William

Marshal, the elder, and his two sons, William and Gilbert, were here buried, and that upon the tomb of William the elder, he read on the upper part "Comes Penbrochie," and upon the sides this verse, "Miles eram Martis, Mars multos vicerat armis." Stow speaks of "eleven monuments of noblemen in the round walk of this church; eight of them images of armed knights, five lying cross-legged, as men vowed to the Holy Land against the Infidels and unbelieveing Jews; the other three straight-legged; the rest are coped stones, all of gray marble." Dugdale says, "within a spacious grate of iron in the midst of the round walk under the steeple do lye eight statues in military habits each of them having large and deep shields on their left armes, of which five are cross-legged. There are also three other grave-stones lying about five inches above the level ground; on one of which is a large escutcheon with a lion rampant graved thereon." It is clear from Dugdale's account that the whole of the effigies were in his time within one enclosure, and he likewise agrees with Stow in their number and positions, and also to the number of coped stones. There are now, however, *nine effigies*, six of them cross-legged, and but one coped stone. This discrepancy is accounted for by a record somewhere existing, which states that the cross-legged figure bearing on his shield the arms of Ross, was brought from Yorkshire, and placed with the other effigies in the Temple Church;† and it is almost conclusive from the situation of this figure, that whenever its removal took place, the whole of these statues received their present arrangement, and the two coped stones wanting were taken away or destroyed. Upon examining the effigies, to whom the inscriptions given by Camden could possibly be applied, it was found that they were carved in a stone best known under the name of Sussex marble, upon the surface time had effected scarcely any change, and the sides (where inscriptions are sometimes found) buried below the pavement, were ascertained to be as smooth and perfect in most places, as when finished by the sculptor; consequently had the inscriptions ever existed on these coffin lids, they must have been detected. This contradiction to Camden's account cannot readily be reconciled, unless the inscriptions in question were found elsewhere, or on the coped stone wanting, described by Dugdale as having graved upon it an escutcheon, charged with a lion rampant.

In the present state of these memorials, all, therefore, that relates to the identity of the persons represented must be conjecture, founded alone on such circumstances as the effigies themselves may elicit.

The most ancient of these statues are N°. 1, 4, and 7. The first is said to represent Geoffrey Magnaville; and the other two appear to be of the same date with each other. The most remarkable circumstance that distinguishes these three figures arises from their wearing the sword on the right side; the repetition argues against its being accidental, and it is possible this may have been a fashion peculiar to the early Knights Templars borrowed from their near neighbours, the infidels. If the effigy called Geoffrey Magnaville, really represents that nobleman, this distinction in him on this ground would be easily accounted for, as he received from the Templars, when dying, the habit of their order. It may be added, as an argument for the high

* The arms of the Marshals Earls of Pembroke were, party per pale or, and vert, a lion rampant gules.

† The note containing the authority for this fact has been mislaid and lost.

William Fitz-Alan, Earl of Arundel.

THIS tomb has been improperly ascribed to Thomas Fitz-Alan, Earl of Arundel; but it was evidently raised to the memory of his father, the Earl William and his Countess Joan, daughter of Richard Neville, Earl of Salisbury. Such an error would probably before this have been corrected, were the effigies more accessible; but they are placed so near the roof of the chantry, in which the tomb is situated, that it is scarcely possible to see them.

The first circumstance which would have led to the correction of the above error, is the costume of the figures not being that of Henry the Eighth's time, but the prevailing dress of Edward IV., and the early part of Henry VII.; but that circumstance, which most particularly points out the identity of the personages, is the animals at the feet of these figures, which are the family supporters so placed according to the custom of the fifteenth century. At the earl's feet is the well known White Horse, and at his lady's a Gryphon; the latter being the supporter of the Nevilles, Earls of Salisbury. And it is paramount to conviction in favour of this opinion, that on the walls of the chapel where this tomb is placed are painted the very supporters in question, sustaining a banner, on which are emblazoned the arms of Neville and Fitz-Alan with their quarterings. The monument of Thomas Fitz-Alan is on the N. side of the Chancel at Arundel, which also contains this tomb.

William succeeded his brother, John Fitz-Alan, Lord Maltravers, in the earldom of Arundel, his nephew, Humphrey, dying in his minority. Shortly after, 18th Henry VI., 1440, upon the death of Beatrix, widow of Thomas, Earl of Arundel, being twenty-three years of age, he did homage for all the lands she held in her dower. 38th Henry VI. we find him, in consideration of his special services, constituted justice of all the king's forests south of Trent. In the following reign, Edward IV., William was appointed constable of Dover Castle and warden of the Cinque Ports, and in 11th Edward IV., was returned to serve the king, in the

custody of that castle for fifteen days, with twenty men at arms, and forty archers for the suppression of certain rebels then in arms. And the same year William was one amongst those lords in parliament who made oath to Prince Edward; but during the reign of Richard III. he is said to have absented himself from court. He died the third year of the reign of Henry VII., 1487, and left issue by his wife Joan, four sons: Thomas, William, George, and John.

The tomb, placed within a chantry (on the south side of the chancel) of the richest architecture, consists of two stages in the same taste, and of like material, Sussex marble; at the West end or the lower stage, sufficient space is left for the altar, where the service was performed for the souls of the deceased. The figures, which lie loose upon the tomb, are carved in a softer stone, and possess considerable merit; the draperies being executed in the angular style of Albert Durer. The earl is represented in his robes of creation, with a coronet upon his head. The head-dress of his countess is remarkable for its splendid decorations, and the singular manner in which the coronet is introduced upon it:^{*} beneath her surcoat appears a rich robe wrought with gold, the cuffs are long and turned back from the hands, which are broken, round her neck is a splendid necklace.

Details:—Pl. 2. Fig. 1. The Earl's coronet:—2. Profile of the ladies head-dress, with the painting and gilding:—3. The necklace formed of roses and suns, connected by oak leaves;† the ornament pendant from it is defaced:—4 and 5. Girdle and painting on the robe beneath the surcoat.

* The same head-dress is represented in a very curious portrait at Kensington, of Margaret of Denmark, Queen of James III., King of Scotland.

† The suns and roses were the cognizances or badges of Edward IV.; the oak-leaves refer to the cognizance of the Fitz-Alans.



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